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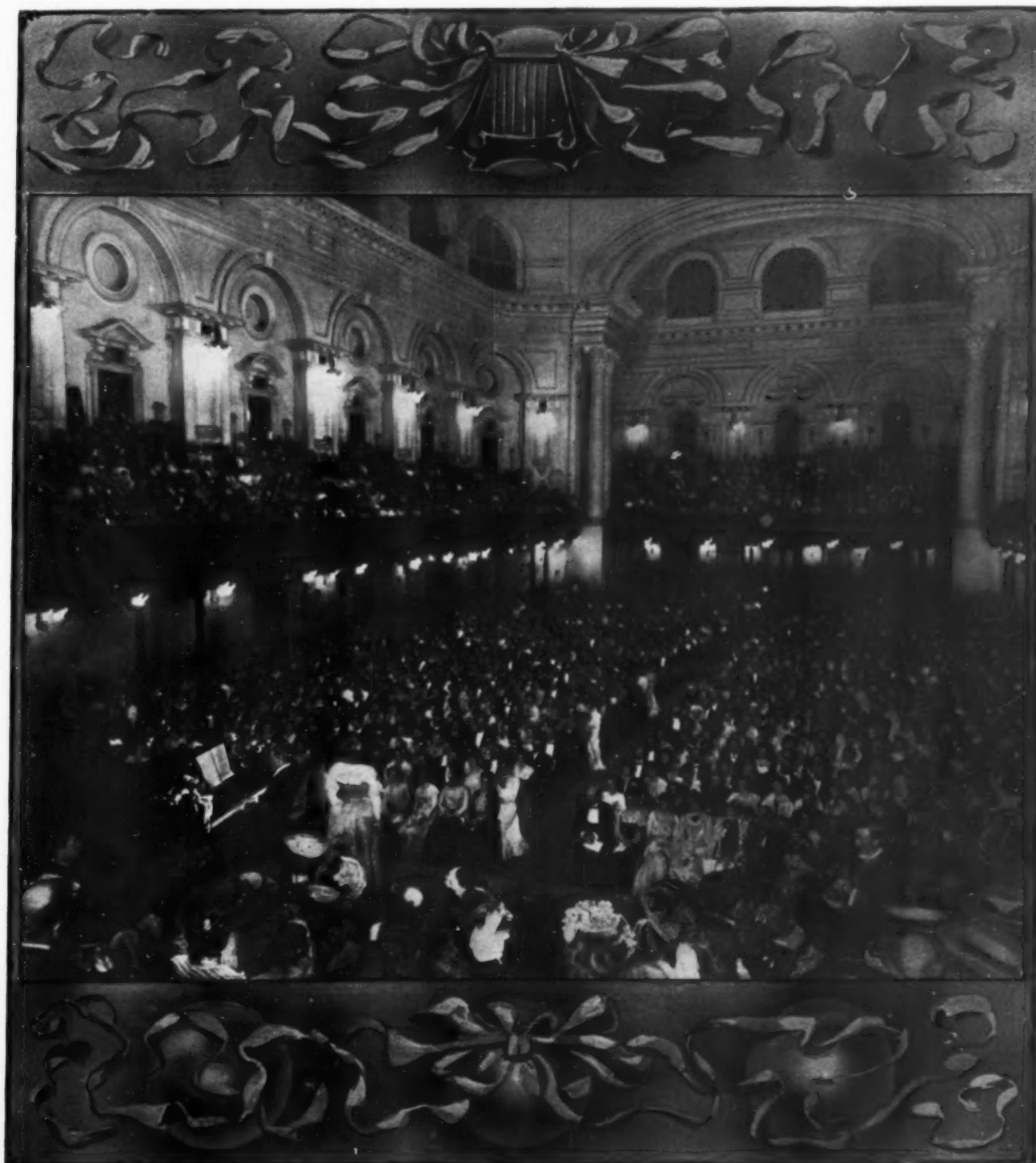
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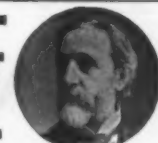
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May 16, 1903.

THE Royal Opera presented a new ballet entitled "Der Wunder-Knabe" ("The Boy Wonder"), which passed off peacefully, and brought to its composer, Herr R. von Goldberger, a round of applause that was meant for the members of the ballet and for the mise-en-scène. The composer has done for his work little more than to make use of an apparently extensive musical memory for the purpose of fitting up old and well tried themes into effectively and brilliantly orchestrated dance music. This "Tanzspiel" in one act is pervaded by something like an idea. This "boy wonder" is nothing else but Spring, who comes dancing down from the mountain slope and renders all the valley full with birds, flowers, song and dance. The whole winds up in a blaze of lights, glory, brass and percussion instruments with a spring dance, in which the Misses dell' Era, Ur'anska, Kirschner and all hands joined till everybody seemed dizzy, including part of the audience.

The new ballet was preceded by a lively performance of that most delightful opera, Smetana's "Bartered Bride." The double bill seemed a bit lengthy. The performance under Richard Strauss' baton was a very lively one, but the orchestra seemed at moments a trifle too obstreperous. In the cast Miss Destinn as Marie pleased everybody with her beautiful voice, which is growing richer and more velvety in quality. Joern as Hans has good vocal material, but this young tenor does not know how to sing, and frequently wanders from the pitch. Moedlinger was the Kézal of the occasion, not Knuepfer, who usually sings the part. The latter is a far finer artist, but Moedlinger, whom you may remember, for he was at the Metropolitan Opera House a dozen or more seasons ago, is also a good and reliable singer with a real low C, but with less humor than the other man. Lieban, as usual, was very funny as Wenzel, and the remainder of the cast, the same as heretofore, was quite satisfactory.

During the week the Royal Opera House seemed to share the fate of Sieglinde's wedding, for "guests were coming, guests were going." Schmedes, the Vienna tenor, did not create the sensation that he and others may have expected. He was to have made his "guesting" début as Lohengrin, but felt indisposed on the day of the performance, and Curt Sommer had to sing the part for the first time in his life, and did so on very short notice. Everything considered, he did remarkably well. There were thus only two "guests" left in the cast. Of these Miss Annie Krull, from the Dresden Opera, made a pleasing Elsa, both vocally and histrionically, in all the dreamy and tender episodes of the role, while she lacked temperament and intensity where passionate moods and feeling are to be expressed.

Mohrwinkel, the first baritone from the Karlsruhe Opera, has a beautiful and sympathetic vocal organ, but lacks the power of stronger accentuation and his Telramund therefore was at moments somewhat weak, not to say effeminate.

Schmedes on Wednesday night made his début here as Siegmund in "Die Walküre" and pleased some of the critics, but not as Naval, the lyric tenor, did, who on the following evening sang in the newly revived "La Dame Blanche" of Boieldieu, and took the house by storm.

The Berlin Tonkünstler Verein gave the tenth and last of its public musical entertainments at the new Royal High School of Music. The program was an interesting one, its most important number being the First String Quartet in F major, op. 40, by Hugo Kaun, who is making quick strides forward here in the way of recognition by the pub-

lic and the musicians. His String Quartet is an unusual work, in that it has only two movements, entirely logical in form. Its contents are not free from the melodic influence of Schubert, but in the way of workmanship and development of themes the work is as original as it is masterly. Moreover, the sound effect is, despite some complicated voice leading, always euphonious. Of the two movements the slow second one, designated "in memoriam," is replete with deep and true sentiment. The composition was well played by the Dutch Quartet organization and was received by the large audience of connoisseurs with enthusiasm.

Miss Adele Aus der Ohe performed with taste and technic some of her finished compositions from op. 2, 10 and 11, about which I wrote at length before. New, however, and still in manuscript was a clever Scherzo called "Am Springbrunnen," which is likely to become a great favorite with pianists possessed of fleet fingers. Other numbers on the program need no detailed mention.

The matter of the Wagner monument consecration has turned into a perfect imbroglio, which is not likely to increase the dignity of the affair. Royal Commercial Councillor Leichner, who is the president and soul of the monument committee, and by whose money the erection of the monument is made possible, protests vigorously in an open letter sent to the papers against the insinuation, as if he had inaugurated the whole affair more for his own than for Richard Wagner's glorification. Then Angelo Neumann, from Prague, the most alert and skillful of living impresarios, protests against the protests of Hans Richter and Felix Mottl. To these has been added a third one by Prof. Karl Klindworth, and a fourth voice was heard in the land, that of the art historian and son-in-law of Cosima Wagner, Prof. Henry Thode. About the lecture he gave in Berlin on February 13, Wagner's death day anniversary, mention was made in this column. Now the Wagner issue of *Die Musik*, published on May 22, the ninetieth birthday anniversary of the master, contains Thode's full lecture upon the subject, "How Should Wagner Be Honored by the German Nation?" It contains the views of Bayreuth in regard to the proposed Berlin monument consecration, and winds up with a festival program of immense proportions. As the matter is one of general interest, I herewith give in translation an extract from Professor Thode's lecture: "We understand, we know today the importance of Richard Wagner's art, and for the purpose of giving expression to this recognition and gratitude it is intended to erect a monument to him here in Berlin. Its unveiling is to take place during this year, and a great celebration of the event is purport. We have learned from the preliminary publications that this celebration is planned in a comprehensive sense, viz., for the illustration of Richard Wagner's importance to the world, that not only Germany but other countries also are to participate in it, and that on this occasion a general council for the deliberation of facts and problems in the history of music is to be held in connection with the giving of historical concerts.

"Now, in everybody who is filled with enthusiasm for the art work of Bayreuth, imagination must have been roused and the question must have arisen in view of the general formation of the above program: Does it correspond to the nature of the party to be honored? And furthermore: In which way should a commemoration in memoriam of just this great man be arranged? And everybody who is wont to think a little more deeply is likely to have turned away from the thought of exclusively musical performances and an international musico-historic congress, and, interpreting the intentions of the committee in his own way, will have elevated himself to the realms of far different conceptions.

"If, however, we want to do justice to the question of 'How is Wagner to be commemorated by the German people, and—under these particular circumstances—with the assistance of foreign countries,' it will be seen that immediately at the first attempt of a reply we are already forced to enter into the large domain of his own artistic ideas. For this one thing is decisive: The celebration must be formed according to the ideas of the party to be honored. In and out of his spirit it must gain its character. Involuntarily, therefore, this question changes into that other one: What place does Richard Wagner's art work occupy in the history of art, and in special of the more modern art of the era of Christian culture?"

"It is an overpoweringly big spectacle which then takes shape in our mental eye. The view which wants to discern the musical drama in connection with all deciding former appearances in drama and music must be directed upon the most variegated matters. The undertaking of wanting to discover the unity must be deemed audacious. And after all, for the purpose of an art historic consideration the main object is always the striving to discover the unity in all great epochs of development and through single appearances and formations which show an eternal change and commutation of forms of expression, to penetrate to the mysterious powers, those powers of ideas from which emerged the great artistic deeds. And the way for such a consideration has been shown us by the master himself. Far be it from us to want to construe matters arbitrarily! For it is after all the spirit of this celebration which we want to learn to comprehend out of the spirit of Richard Wagner himself!"

Thode then gives an interesting retrospect over the connections of Richard Wagner's art with the greatest dramatic art works of all times. Then he continues:

"Reaching back over the thousands of years which are our inheritance, this giant has redonated to us our original conceptions of the divine and the human, and has comprised them into all the height and depth of our view of the world. That was his deed!"

"And now, if we turn to the question of how Richard Wagner is to be celebrated by the German people, I think the answer resolves itself easily. He has shown us the way himself. If we make works of his spirit the climaxes of the celebration, then it is also acting according to his intentions if we connect with them at the same time creative deeds of those great ones who are to be considered in metal coherence with his art. Thus this celebration would become a celebration of the genius of poetry and of the musical art of the Christian epoch generally, and Richard Wagner would in it, as he did in his writings, do honor to all the great masters who preceded him and to himself. Everything, however, which does not belong to this exalted domain should be kept distant. Then our commemorative greeting will be dedicated to the depths of our German nature. We shout exultingly, rejoicing in all in which our past was great, and through which alone our future can become great again. And thus the celebration would gain a deeper significance: it would be a representation of our ideals and an avowal of them. For, absorbed in such proceedings, we would experience in ourselves that whatever there is great, strong and elevating in us we owe to our geniuses, and that the recognition of this fact is brought to mind also and was left to us as a heritage by him whose memory we honor today in deep gratitude.

"The general idea I have thus pronounced. But one must not stop there, and hence I should like now to make a definite proposition for a celebration such as should be arranged in the above described, comprehensive sense.

"The celebration—under the supposition that foreign countries will participate—should be arranged as follows:

THE GERMAN COMMEMORATION.

1. Performance at the Royal Opera House—
"Die Meistersinger von Nürnberg" on the principal evening. On the other nights: "Iphigenia in Aulis," by Gluck, in the version of Wagner; "The Magic Flute," "Der Freischütz."
2. Performances at the Royal Comedy—
"Minna von Barnhelm," "Die Jungfrau von Orléans," "Torquato Tasso," "Der Prinz von Homburg."
3. Performances upon the stage of a folks' theatre—
Farcical plays by Hans Sachs.
4. Concerts—

At a church: One of the great works of John Sebastian Bach; chamber music: String quartets by Haydn, Mozart and Beethoven. Orchestral concert: "The Centennial March" by Richard Wagner, a symphony by Beethoven, the "Faust" overture by Richard Wagner, the "Siegfried Idyll" by Wagner, motettes by Bach, the "Dante Symphony" with the "Magnificat" by Liszt, "Der Kaisermarsch" by Richard Wagner.

[This program, if the Ninth Symphony as the most appropriate for the occasion be chosen, would last about four hours, and hence is hardly a feasible one.—O. F.]

PARTICIPATION OF FOREIGN COUNTRIES.

France—An opera, be it "The Water Carrier" by Cheru-

bini, or "Joseph in Egypt," by Méhul, or "La Dame Blanche" by Boieldieu.
 England—A piece by Shakespeare (if possible performed by the Benson troupe).
 Spain—A piece by Calderon.
 Italy—Old Italian church music, notably Palestrina's "Stabat Mater."
 Russia—The old church chorus.
 Holland, Sweden, Denmark, in case these countries should be represented—Folk songs and folk dances, to be presented upon some small stages.
 [Of the United States Professor Thode makes no mention!]

THE CELEBRATION AT THE UNVEILING.

"Der Huldigungsmarsch," by Richard Wagner, in the master's original setting for military band. [The orchestration for concert use was made by Joachim Raff upon the composer's request, a fact which is not generally known.—O. F.] Vorspiel to "Lohengrin"; "Greeting of the Faithful," with a change of the text.

LECTURES.

To this artistic whole lectures should be added—

Hans Paul von Wolzogen—About the life and creations of Richard Wagner.

Houston Stewart Chamberlain—About the sense and meaning of the commemoration.

Henry Thode—The idea of Bayreuth.

Should the participation of foreign countries not be adopted, one might limit one's self to the German program in perhaps the following order:

1. Night—Bach's big work in church concert.
2. Night—Lessing's "Minna von Barnhelm."
3. Night—Gluck's "Iphigenia in Aulis."
4. Night—Schiller's "Maid of Orleans."
5. Night—Mozart's "Magic Flute."
6. Night—Kleist's "Prince of Homburg."
7. Night—Weber's "Freischütz."
8. Night—Goethe's "Torquato Tasso."
9. Day—In the forenoon the unveiling celebration; in the evening "Die Meistersinger."
10. Day—The orchestral concert with the "Kaisermarsch" as closing number.

The chamber music concert might take place on one of the forenoons and the lectures he held some other time. "Thus the program could be formed in Richard Wagner's spirit! Thus the master, thus art could be celebrated! And thus art should celebrate the master who said of art: 'I show it to my friends as the friendly life saver, who indeed does not really and completely lead us out of life, instead, however, during life lifts us beyond it and makes it seem like a play, which, if even it appears earnest and terrible, is on the other hand here shown to us as a delusion, which as such comforts us and removes us beyond the common truthfulness of necessity.'"

In reading over this program of a commemoration festival for Wagner one can hardly wonder that it has been dubbed a phantasmagoria by the president of the Richard Wagner monument committee. However, this committee's proposed program, as outlined in a preliminary announcement published in THE MUSICAL COURIER ahead of any other paper, daily or weekly, is hardly a more feasible one in its totality. Especially inappropriate seems the holding of an international musical and musico-scientific congress upon which, just as at most other of similar meetings, so and so many people have little else to do but to try and grind their own axes.

Through the many and heated public discussions in this matter, however, the committee has at last woken up to the necessity of doing something in the way of deciding what really shall constitute the program of the occasion. Only a few months separate us from the day set for the unveiling of the monument, the memorable 1st of October. The musical sub-committee, which held a meeting last week under the presidency of Commercial Councillor Lechner,

consisted of the following local members of that section: Professors O. Fleischer, Frederick Gernsheim, Alexis Hollaender, Robert Radecke, Philipp Ruefer, Xaver Scharwenka, Felix Schmidt, Georg Schumann, Cathedral Choir Director H. Pruefer, Musik Director F. Hummel and Landgerichtsrat Kersten. These gentlemen concluded that the third day of the proposed five of the festival, October 2, should be reserved for two concerts. They also agreed upon a program for these festival concerts, but so far withheld the particulars. Only so much has been made known for publication that the scheme of the program is to represent the development of music from Gluck to Wagner.

Nothing has been heard as yet from the honorary president of the musical committee, Count Bolko von Hochberg. Why is this thus?

As a way out of the dilemma the writer should like to propose a great simplification of the entire affair. If feasible, Angelo Neumann's idea of performing the last part of the meadow festive scene from "Die Meistersinger" in the open Thiergarten upon the greensward adjoining the space occupied by the monument should be carried out. If the unveiling then be done at the very moment of the crowning of Hans Sachs, with a chorus of thousands of voices and an adequate number of instruments joining in the hymn in honor of the German masters, no more fitting and elevating accompaniment to the falling of the drapery could well be brought about or imagined.

The act of unveiling the monument should, or at least might, be performed by the Emperor, provided His Majesty will take an active share in this solemn ceremony. In this case he would also be the proper party to deliver the requisite consecration oration. Then the "Huldigungsmarsch," performed by the bands of half a dozen regiments in Wagner's instrumentation as originally written, should wind up the ceremony.

In the evening a festival performance of "Die Meistersinger" with a cast consisting of the greatest artists that can be obtained and with Hans Richter, or if he should decline, with Arthur Nikisch as conductor, should be given at the Royal Opera House.

This would, in the writer's estimation, prove a worthy program for the memorable day of the unveiling of the Berlin monument to Richard Wagner!

Just after having written the above I learn that Albert Niemann, the renowned Wagner singer, adds his protest to those of the others, giving his reasons for so doing in a telegram dated from Carlsbad, which reads as follows: "After having become cognizant of Hans Richter's declaration and the answer of the Wagner Monument Committee to his letter, I want to join my own with the protests of all others with an expression of most decided disapproval. Vainly I seek among the monument committee the more intimate friends and most eminent connoisseurs, as also in the festival program the spirit of Richard Wagner."

ALBERT NIEMANN.

The first performance of Verdi's "Falstaff" in a newly studied and mounted version will take place at the Royal Opera House on the 20th inst. Bachmann will impersonate the title part.

Franz von Blon, the regular conductor of the new Berlin Tonkünstler Orchestra, has received an offer to become the conductor of the Warsaw Philharmonic Society. He could not accept because he is bound by contract to the Berlin organization, with which he will soon start on a four months' tour through Germany and Holland.

Regarding the revised version of Boieldieu's chef d'œuvre "La Dame Blanche," which is to have its first performance

at Wiesbaden on June 5, it is learned that the principal changes consists in a restitution of some of the more important musical episodes which have been struck out of the score in the routine representations of that opera. The first finale, which is one of the best ensemble numbers, and the great aria of Anna in the third act will be among those restitutions. Then the somewhat diffuse dialogue is to be curtailed, which is certainly an improvement. The new mise-en-scène will give a more correct view of the Scotch scenery and the costumes of the Highlanders will be more true to reality than is usually the case in operatic performances. Franz Naval, who last week sang the part of Georg Brown so satisfactorily in Berlin, and Emmy Destinn, also from Berlin, who will sing the part of Anna, will be the principals in the cast.

Meyerbeer's "L'Africaine" will be the second opera in new mounting and revised version presented during this cycle of four festival performances. The representation on June 7 will be quite different from the wonted well known Parisian operatic version. An entirely new and strictly historical staging and costuming are the principal changes in the outward reproduction. Selika will be sung by Mrs. Martha Leffler-Burckard; Paul Kalisch will be the Vasco de Gama; Julius Mueller Nelasco, and the Grand Inquisitor will be impersonated by Gustave Swegler. The casts of the other two operas, Gluck's "Armida" and Weber's "Oberon," will be the same as last year, with the exception of the part of Rezia in the latter work, which will be sung by our Berlin dramatic soprano, Miss Thila Plaichinger.



The complete program for the coming meeting of the Allgemeiner Deutscher Musikverein, also yclept Tonkünstlerversammlung, to be held at Bâle in June next, is herewith published for the first time. It will be noticed that works of composers living in Switzerland are predominant among the novelties, a fact which is hardly astonishing when it is taken into consideration that the festival will take place in a Swiss city, that both conductors who will wield the baton on this occasion, Dr. Hans Huber and Hermann Suter, are Swiss, and that the Swiss Composers' Union is taking an active share in the financial welfare of this meeting of the German Musicians' Association. The first concert at the Musiksaal on Friday, June 12, at 7 p. m., has the following program:

Overture to the opera "Sancho Panza," by E. Jacques Dalcroze.
 Male Chorus, by Friedrich Hegar.
 "Das trunkene Lied," from Nietzsche's "Zarathustra," by Frederick Delius.
 "Hexenlied," by Wildenbruch, with melodramatic music by Max Schillings.
 (Recitation of the text by Intendant Professor Possart, of Munich.)
 "Odysseus' Ausfahrt," symphonic poem by Ernst Boche.
 Concerto for violin and orchestra, by R. Pahnke.
 (Performed by Henri Marteau, of Geneva.)
 "Caenis," for alto solo, male chorus and orchestra, by Hans Huber.
 (Miss Marie Philippi and Bâle Liedertafel.)

FIRST CHAMBER MUSIC CONCERT, SATURDAY, JUNE 13, AT 10 A. M.

Piano Quartet, by Paul Scheinpfug.
 Eduard Reuss, Concertmaster Henry Petri and Chamber Musicians Spitzner and Wille, of Dresden.
 Songs for soprano, by Hans Pfitzner.
 (Mrs. Knäuper-Egli, from Berlin.)
 Sonata for violin and piano, by Ermin Wolf-Ferrari.
 Messrs. Henry Petri and Otto Hegner.
 Songs for baritone, by Julius Weismann and Guido Peters.
 Richard Koencke, of Berlin.
 String Quintet (new), by Felix Draeseke.
 Messrs. Henry Petri, Erdmann Warwas, Alfred Pfitzner, Georg Wille and Paul Michael, of Dresden.

CHURCH CONCERT AT THE CATHEDRAL, ON SUNDAY, JUNE 14, AT 10:30 A. M.

Organ Fugue, by Otto Barblau, of Geneva.
 Performed by the composer.
 Four Part Songs, by various composers.
 The Bâle Vocal Quartet.

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Semi-chorus of the Bâle Gesangverein.

SECOND ORCHESTRAL CONCERT, SUNDAY, JUNE 14, AT 5 P. M.

Sonnenlied for chorus, soli and orchestra, by F. E. Koch.

Das Thal, for bass solo and orchestra, by Richard Strauss.

Court Opera Singer Paul Knuepfer, of Berlin.

Raffael, two mood pictures for chorus, organ and orchestra, by Fritz Vollbach.

Two symphonic movements, by Ernest Bloch.

Grau Festival Mass, for soli, chorus, orchestra and organ by Franz Liszt.

SECOND CHAMBER MUSIC CONCERT ON JUNE 15, AT 10 A. M.

String Quartet, by Ewald Straeber.

Messrs. Koetscher, Schaeffer, Witwer and Treichler, of Bâle.
Lieder for alto, by Hugo Wolf.

Mrs. Ernestine Schumann-Heink.

Sonata for violin and piano, by Josef Lauber.

Messrs. Willy Rehberg, of Geneva, and H. Koetscher, of Bâle.

Old German Love Songs for à capella male chorus, by Hans Koessler.

Bâle Liedertafel.

Mountain Novel piano trio, by Hans Huber.

Messrs. Robert Freund, of Zurich; M. Ackroyd and Willy Treichler, of Bâle.

SYMPHONY CONCERT IN THE CATHEDRAL, ON JUNE 15, AT 7 P. M.

Proteus, symphonic poem, by R. Louis.

Songs for tenor and baritone, with orchestra, by Pringsheim, Schilling-Ziemssen and Posa.

Messrs. Ludwig Hess, tenor, and R. Koenneke, baritone.

Symphony No. 2, in C minor, for orchestra, with soprano and alto solo and final chorus, by Gustav Mahler.

(Conducted by the composer.)

Soloists, Mrs. Knuepfer-Egli and Mrs. Schumann-Heink.

Intendant Dr. Buerklin, of the Karlsruhe Opera, has invited the members of the association to a festival performance of the new opera, "The Fairy Tale of the Fisherman and His Wife," by Frederick Klose, which is to take place on Thursday evening, June 11, under the direction of Felix Mottl.

A banquet will be tendered to the members of the Allgemeiner Deutscher Musikverein on Sunday evening after the concert, and the meeting will close with a trip across the Vierwaldstaetter Lake on Tuesday, June 16, to which the attendants of the festival are invited by their Swiss hosts.

The death list of the week includes Mrs. Lucie Ferenczy, the wife of the director of the Berlin Central Theatre, who with his troupe was in New York only a few weeks ago. Mrs. Ferenczy, who was only forty years of age, has of late years not appeared in public, but as Lucie Verdier she was one of the best known of German operetta singers.

In Vienna the operetta composer and conductor Leo Held committed suicide yesterday by shooting himself. In a letter he ascribes the deed to a state of nervous debility. His most successful operettas were "The Swallows" and "Gaudeamus," which was given at the Jantsch Theatre in Vienna recently, and was nightly received with great favor.

O. F.

Guardabaggi for Opera.

A PRIVATE cable from London announces the engagement of Francisco Maria Guardabassi by Heinrich Conried for next season at the Metropolitan Opera House. Signor Guardabassi is a young Italian baritone who has sung with some success at private musicales in New York and Newport. Born in Carpentio, the singer was originally a portrait painter. At one time in his career he painted a picture of his godfather, Pope Leo XIII.

A Musician Insane.

THEODORE MAYER, formerly a violinist in the Metropolitan Opera House orchestra, was placed in the pavilion for the insane at Bellevue Hospital last week.



PRINCE LUDWIG FERDINAND of Bavaria is writing an opera, "The Ring of Gyges." He has already published several compositions.

At Wiesbaden a new three act opera, "Marienburg," by Axel Delmar, was lately given with success, and by the command of the Emperor will be given again during his visit to that city in June.

Emile Durand, late professor of the Paris Conservatory, died lately at the age of seventy-three. He composed a large number of romances and two operettas, but is best known as the author of valuable treatises on harmony and on musical composition.

"Il Santo," a new opera by Francesco Ghin, was given at the Fenice, Venice, on May 7. The subject is the legend of St. Anthony; the scene in Egypt; the time, the end of the third century. The success of the work, according to Il Trovatore, was indisputable.

Italian composers are hard at work. Romani has finished an opera, "Rossana." Mascheroni, after completing "Lilah," is engaged on "Terminador." Laccetti has completed "Contessa di San Remo" and Michelia "Sireno." Mariani has ready "Eloisa" and Donandy "La Tronda."

A lady with the euphonious name of Aura Caravaglio lectured in Florence on Leopardi and Chopin, one the ardent poet of pessimism, the other the tender musician of elegiac melancholy. "She brought out in strong relief," one journal writes, "the ideal fraternity and affinity of these two souls." Caesar and Pompey are very much alike, especially Pompey.

"Barberina," an opera, based on De Musset's "Barberine," music by G. Marinuzzi, on its first production at Palermo, May 5, had a "success of encouragement" for the young composer. Such a success is a token of respect for the author, but the fashionable crowd who assisted did not admire the work. It is a juvenile production, with bad imitations of Wagner, and without originality.

At Lisbon a new musical institution, The Concert Society and School of Music, gave its first performance April 19. The program was formed of works, mostly unpublished, by Portuguese composers: Overture in D, F. Guimaraes; Minuet, J. Neuparth; Scene from the opera "Amrah," F. Guimaraes; Capriccio, A. Machado; March, "Vasco de Gama," R. de Fonseca, and the second act of "Amrah."

"To make a fiasco" is a common term to express the utter failure of a musical or dramatic production. The origin of the phrase goes back to 1681, when a celebrated "Harlequin," Biancolelli, was a favorite. His great "turn" was a funny monologue, which he improvised every night on some suggestion from the audience. Sometimes it was a letter from a lady, sometimes a wig; sometimes a shoehorn, that was given him as a subject. He was always successful till someone gave him a flask

(fiasco). We may assume it was empty, for his monologue was stupid and the public neither laughed nor applauded. Then holding up the flask he said, "It's your fault; you are a brute tonight," and flung it away.

Mrs. Figue, a Von Klenner Pupil.

MRS. KATHERINE NOACK-FIQUE, one of the professional pupils of Mme. Evans von Klenner, has sung at many concerts during the past season. Appended are extracts of criticisms that refer to the success of this charming artist:

PROSPECT PARK CONCERT, UNITED SINGERS, MAY 5, 1903.

Mrs. Katherine Noack-Figue sang the difficult solo in Melamet's "America" very well. Her voice sounded triumphant above the masses of singers and the orchestra, and proved in the open air its excellent qualities as convincingly as had been done many times before in concert halls.—(Translation) German Herold.

Thirty thousand persons present at the Prospect Park's opening concert's interesting program. * * * United Singers, assisted by Shannon's Twenty third Regiment Band. * * *

The most enthusiastic applause was accorded to the singers, especially * * * Mrs. Katherine Noack-Figue.—Brooklyn Eagle.

In the chorus "America," by Melamet, Mrs. Katherine Noack-Figue sang the solo, receiving tempestuous ovations.—New York Staats-Zeitung.

In Melamet's chorus, "America," Mrs. Katherine Noack-Figue rendered the soprano solo exquisitely.—The Standard-Union.

The soprano solos of Mrs. Katherine Noack-Figue in the quartet from "Rigoletto," by Verdi, were by far the feature, the dessert of the evening's musical feast, and well sustained by the enthusiastic press comments of foreign papers concerning her recent and triumphant tour of four months abroad.—Brooklyn Weekly News, April 25.

Mrs. Noack-Figue earned a truly gigantic applause for her really brilliant singing. She sang first Brahms' "Von ewiger Liebe" and Taubert's charming little song, "Frau Nachtigall"; later came "Du bist mein All" (Bradsky) and "Shall I Tell Her," by Wekerlin, and the public would not cease applauding until she gave an encore.—The Brooklyn Courier.

* * * Mrs. Noack-Figue shone as a soloist with two songs, with which she earned the greatest applause.—The German Herold.

Miss Rebecca Mackenzie.

MISS REBECCA MACKENZIE, the soprano, who during the now closing season has greatly added to her reputation and won pronounced success both in song recitals, oratorios and miscellaneous concerts, continues to be in demand. June 10 she will sing in "The Messiah" with the New Brunswick Choral Society. On June 15 and 16 she is to be the soloist in the annual festival of the American Union of Swedish Singers in Tremont Temple, Boston. June 23 and 24 she will be the soloist at the closing concerts of the State Normal School, East Stroudsburg, Pa.

The following clippings refer to Miss Mackenzie's singing at the recent Bach Festival at Bethlehem:

The soprano, Rebecca Mackenzie, was quite equal to the demands of the reposeful measures of Bach, which demand the smoothest tone and the greatest purity of style.—The Sun, New York, May 16.

As to the soloists, three of them were new, Miss Rebecca Mackenzie, the soprano, being a very valuable addition to the artists of the week. Her work in the second cantata was especially effective.—Philadelphia Record, May 16.

Miss Rebecca Mackenzie, of New York, was the new soprano. She had two numbers in the cantata, a recitative and an aria. At first tremor and quiver indicated that she was a bit nervous. But she soon overcame the weakness and displayed a wonderful quality. The range in many parts was exceedingly high, exhausting almost any human voice, but Miss Mackenzie covered it exceptionally well. Her voice is a pure soprano, marked by flexibility and clearness.—Allentown (Pa.) Item, May 16.

Miss Mackenzie was also somewhat different from the other sopranos. Her singing was marked by a greater degree of freedom than the ones preceding, but it was strong and sure.

The quality was pleasing and bright, and met the requirements easily.—Bethlehem Times, May 16.

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PARIS, MAY 13, 1903

NATURALLY the production in Paris of "La Damnation de Faust," by Berlioz, arranged for the stage by Raoul Gunsbourg, director of the opera at Monte Carlo, has been the musical topic of the hour. To enter into the pros and cons as to whether this work was originally destined by the composer for the concert room or the opera stage would, it seems to me, be unprofitable and uninteresting. Personally, the cantata form is the one that appeals to me the least. It is a drama set to music, given without action, and for the intelligent understanding of which one must continually apply to the book of words. As to whether "Faust" was originally in the mind of Berlioz as a stage work there is strong internal evidence in the affirmative, were it only from this phrase in one of his letters, quoted by Ch. Joly in an admirable monograph on the subject: "Thank Dietsch for the interest he takes in my affairs, and tell him that I am getting work ready for him with my grand opera, 'Faust,' at which I labor ardently, and which will shortly be finished." This was in 1846, when Dietsch was first conductor at the Opéra, and had no other post as director. So the supposition is well founded that Berlioz had the idea of the stage as the destination of his "Faust." Certainly this arrangement of the masterpiece of Berlioz has not passed without severe criticisms on the part of those rigorists who claim that the product of an artist's mind shall be given as he himself intended it. Granted that it is a dangerous precedent to tamper with an author's works, the matter can never be perfectly settled as to the original vehicle for its presentation that Berlioz had in his head. And certainly it is difficult to understand the objections raised to "La Damnation de Faust" on the stage, seeing that so many of its objectors listen complacently to Wagner's lyric dramas on the concert platform, where no single condition that the composer desired for the adequate performance and comprehension of his works is possible or attempted. Great art works sometimes are successfully modified to fit other and more advanced conditions than those under which they were originally conceived, as for instance the plays of Shakespeare. Beethoven's "Fidelio" had to have the spoken dialogue set to recitative to fit it for those stages where speech in lyric drama is forbidden. So had Weber's "Freischütz." In fact, I believe that Berlioz himself set the dialogue in this opera to recitative, although the ones most frequently used on the Italian stage are those by Jules Benedict, one of Weber's pupils. It would, of course, have been a serious matter if other composers' matter had been interpolated in this production of Berlioz's. But this, it is assured, is not the case; such extra text as is required to complete the continuity of the action being that of Goethe, set to musical phrases by Berlioz.

I have already said that its first production in this form was at the Opéra of Monte Carlo. It was afterward given at Hamburg, and last season formed one of the principal attractions at La Scala, Milan. It is the Théâtre Sarah Bernhardt which has witnessed its introduction to a Paris public, already familiarized with the work by its frequent performances at the Colonne concerts. Colonne himself is the conductor, with an orchestra of seventy and a chorus of ninety. This latter factor is a most important feature of the performance. Fresh voices engaged in Paris from musical amateurs and choral societies, added to the principal choristers brought on from Monte Carlo, form an ensemble rarely met with even in the best subventioned opera theatres. The great difficulties attending a realization of the many fantastic and supernatural effects required by the poem have been successfully overcome. Indeed, the scenes, costumes, &c., are in exquisite taste. Perhaps a little objection might be taken to some of the effects, such as the dance of the will-o'-the-wisps, aerial ballet, &c., as being suggestive of pantomime. But there lies the difference between giving the work an objective form, and leaving each listener to supply from his own imagination all the fantastic conceits necessary when listening to the work at a concert.

Of the solo singers, certainly the palm must be given to the excellent baritone Renaud, whose performance of Méphistophélès was a singularly complete psychological study, and who brought a very supple mimetic talent as actor to aid a beautiful, well trained voice in the portrayal of the many phases of the character as the author and composer conceived it. He met with an extraordinary success, nearly all his solo numbers being encored; duplicating the success he met with, I am told, at Milan, where he created the role. Alvarez was a somewhat obstreperous Faust. He appears to me too noisy, too exaggerated. With many natural gifts, he seems to follow those lyric artists who are never content to remain within their powers. In their endeavor to improve on what is already satisfactory they exaggerate every effect, until at last their work is entirely deficient in subdued effects, which rest the ear and artistically serve to heighten the moments of climax and passion. Mlle. Calvé was the Marguerite, and as the role does not give her the opportunities for the exaggeration which has of late years disfigured her Carmen, she appeared to great advantage. Her singing of the two principal airs, the "Roi de Thulé" and "L'amour l'ardente flamme," were much applauded. M. Chalmis presented a picturesque looking and vocally satisfactory Brander. The work has attracted very large audiences. It is given every night, and most of the expensive seats were sold to subscribers before the première.

In order to arrange for the nightly presentation of "La Damnation de Faust" several principals were engaged for

each solo part, as of course it would have been impossible for the same artist to sing every night. On the second night of the performance Cazeneuve replaced Alvarez in the role of Faust, a fact duly announced on the program, and the bills. At the end of the first act, as several among the audience manifested discontent, M. Gunsbourg appeared on the stage and pointed out that the cast was exactly as it was advertised; but that if anyone was dissatisfied the price paid for the ticket would be refunded. Eight persons in all rose and left, but the rest of the immense audience made up by their generous applause for the absence of the few that the tenor had not been fortunate enough to please.

I find that the first performance of "La Damnation de Faust" actually took place at the Paris Opéra in 1846, but in its concert form. This work, now acclaimed as its composer's masterpiece, then met with a most dismal failure. Not the first time that audiences have subsequently reversed a verdict.

The opening of the competition for the Prix de Rome to female candidates has led to complications. Not only will the interior life at the Villa Medici at Rome have to be reorganized if a female candidate should carry off the prize, but also that at Compiègne, where the competitors are cloistered during the competition. Mlle. Juliette Toutain, having carried off several prizes at the Paris Conservatoire, was, with Mlle. Fleury, admitted to compete for the Prix de Rome, which entails a three years' sojourn at the Villa Medici in the Eternal City. The father of Mlle. Toutain appealed to M. Th. Dubois, the director of the Conservatoire, asking him that suitable provision should be made for the reception of his daughter at Compiègne. The director being at the time in Italy, the secretary of the institution answered the letter by transmitting it to the governmental authorities charged with the department of fine arts. These demands were, I ought to say, that during the competition at Compiègne the young women should take their meals apart from the male competitors, and should also be waited on by a female servant. As all affairs connected with a government move slowly, an act of Parliament being required apparently to change the smallest matter, the case dragged until the day when the competition opened. Mlle. Toutain, believing that these necessary changes had not been made, did not enter. But it appears that at the last moment suitable provision was made at Compiègne for the reception of the female candidates, of which Mlle. Toutain was not informed. She now, therefore, writes to the Minister of Fine Arts, claiming that the competition is informal and invalid, asking that it shall be annulled, and begun all over again! [Mlle. Toutain's request to be allowed to compete has been granted by the Minister of Fine Arts.—Ed.]

Chamber music concerts have been numerous this last week; among the most prominent those of Ysaye and Pugno, who have begun the series of sonata recitals which they give annually in Paris. These concerts comprise the whole history of the sonata, ancient and modern; the first one given tonight being devoted to Bach and Beethoven. Four concerts comprise the series, which is given in one week.

The pianist Risler has also begun a series of concerts at the Nouveau Théâtre, at which, either alone in recital or in conjunction with other artists, his piano playing is the principal feature. He has had great and increasing success; at one concert it was necessary to place auditors at the wings of the stage, so great was the demand for seats. Risler's performance of his own arrangement of "Till Eulenspiegel," of Strauss, is a marvel of technical difficulties.

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successfully overcome. He will be heard in the works of Beethoven, César Franck and Saint-Saëns at the next one, in company with the great violinist Jacques Thibaud, and at the final concert will be assisted by a vocalist in songs by Schubert, Schumann, Brahms, Liszt and R. Strauss, which Risler will accompany.

Risler will also give two concerts at the Salle Pleyel, in which the violinist Oliveira will collaborate.

The following is a list of the operatic works performed at the Théâtre du Capitole, Toulouse, during the present season. It may give some idea to aspirants for the lyric stage of what is expected from them, and serve to dispel the illusion of those students who think that the committal to memory of two or three roles is all that is necessary for an operatic engagement. I ought to say that two distinct troupes were engaged—one for opera, the other for opéra comique: "Louise," 18 times; "Faust," 12; "Sigurd," 9; "Les Huguenots," 8; "Fédora," 7; "L'Africaine," 6; "Hamlet," 6; "Guillaume Tell," 5; "Charles VI," 5; "La Favorite," 5; "La Juive," 5; "Rigoletto," 4; "Roméo et Juliette," 4; "Hérodiade," 4; "Moïna (De Lara)," 3; "Thais," 3; "Le Trouvère" ("Il Trovatore"), 2; "Robert le Diable," 1; "Carmen," 8; "Manon," 7; "Le Maître de Chapelle," 7; "Lakmé," 6; "Mireille," 6; "Le Châlet," 5; "Vie de Bohème," 5; "Mignon," 5; "La Navarraise," 4; "Dragons de Villars," 3; "Si j'étais Roi," 3; "Cendrillon," 3; "La Fille du Regiment," 2; "Noces de Jeannette," 1.

I received a note last week from the charming young American singer Yvonne de Tréville, telling me of her engagement at the Royal Opera, Stockholm. From other sources I learn that she has achieved there a legitimate success during her engagement, as Juliette in Gounod's opera. She was recalled a great number of times, and on the following day was invited by the Crown Prince to the Royal Tennis Club.

DE VALMOUR.

Otto Floersheim's "Consolation."

AT a recent Baden Baden (Germany) symphony concert the program consisted of Brahms' D major symphony, Strauss' "Till Eulenspiegel" and Otto Floersheim's symphonic movement, "Consolation," for string orchestra, woodwind and horns. Of Mr. Floersheim's characteristic composition the Badische Landeszeitung has the following flattering notice: "Otto Floersheim is the Berlin correspondent of the New York Musical Courier, one of the most important illustrated musical newspapers of the day. The first production here of Floersheim's 'Consolation' proved that in addition to being a distinguished musical litterateur, he is also an eminent musician. His work is original in invention, refined in form—in which respect it differs favorably from many of our modern compositions—rich in harmonic life and strictly logical in construction. The composer displayed rare mastery in the clever and well colored orchestration with which he has garbed his beautiful and sympathetic melodies. The work as a whole is well rounded and filled with deep and genuine musical feeling. Such rich gifts and such perfect musicianship justify one's looking forward to Floersheim's further compositions with much more than average expectation. An unusually careful performance on the part of the orchestra helped the splendid work to win a great success with the public and the cognoscenti."

KANSAS CITY.

KANSAS CITY, May 25, 1903.

THIS is the season when recitals by pupils in music are numerous. Just in advance of the summer neat and vacation time, instructors are anxious to show the result of fall, winter and spring study, and the near future will know some interesting programs. Miss Anna St. John, one of Edward Kreiser's advanced pupils, will give a recital Tuesday evening, May 26. She will be assisted by Mrs. Edward Kreiser, soprano, and Mr. Spencer, bass. Among other numbers Miss St. John will play Raff's Suite, op. 72; Moszkowski's "Sparks," Grunfeld's Romance in F sharp and the Schubert-Tausig Military March.

The evening of May 28 Miss Mamie Downer, of the Busch Pianists' Club, will interpret an excellent and very ambitious program in the auditorium of the University building. Miss Downer has unusual talent, as is evidenced by the fact that Mrs. Busch is willing that she should play before the public such compositions as the eight of the Liszt Hungarian Rhapsodies, Hiller's Concerto, op. 69, and MacDowell's "The Witches' Dance." Miss Bertha Schutte, a clever young violinist, and Miss Pansy White, soprano, will contribute pleasing solos.

May 26, in the University auditorium, Miss Bessie Grace Estill will give a recital, in which she will appear both as a pianist and a vocalist.

The Children's Home benefit concert, given in the First Presbyterian Church in Kansas City, Kan., on Friday evening, May 22, under the direction of Mrs. M. E. Hecker, introduced some of Kansas City's most popular musical people. Mrs. J. Otis Huff, contralto; Miss Nina Barker, pianist; Will Rogers, baritone; Hans Peterson, violin; Miss Louise McGrew, accompanist. The program follows:

| | |
|--------------------------------------|--------------------|
| Etude, op. 36..... | MacDowell |
| Without Thee..... | Miss Mira Barker. |
| Walther's Preislied..... | Mrs. J. Otis Huff. |
| The Two Grenadiers..... | Hans Peterson. |
| Masking and Unmasking..... | William Rogers. |
| A La Bien Aimée..... | Schumann |
| Oh, Were My Love Yon Lilac Fair..... | Miss Nina Barker. |
| Summer Rain..... | Beach |
| When the Birds Go North..... | Willeby |
| Nocturne, E flat..... | Mrs. J. Otis Huff. |
| The Brigand..... | Hans Peterson. |
| | William Rogers. |
| | Spence |

Early in June Miss Gertrude Concannon, one of Mrs. Behr's best pupils, will invite friends and other persons fond of music to a complimentary recital in which she will play Beethoven's "Emperor" Concerto, the Bach Toccata and Fugue and Chopin's First Sonata, the one that includes the Funeral March. Mrs. Isaacs, soprano, will sing. In September Miss Concannon will sail for

Europe to spend perhaps a year in study with Mme. Teresa Carreño.

A concert was given May 19 at the Academy of Music for the benefit of the Third Presbyterian Church, under the auspices of the Ladies' Aid Society. A musical program had been arranged and a number of well known artists participated. The program:

| | |
|---|-------------------------------|
| Piano solo, Etude, op. 36..... | MacDowell |
| Baritone solo, Song of Hydibras the Cretan..... | Miss Nina Barker. |
| Reading, Aux Italiens..... | Elliott |
| Soprano solo, Though You Forget..... | Charles A. Larson. |
| Piano solos— | Owen Meredith |
| Masking and Unmasking..... | Mrs. Robert M. Snyder. |
| A La Bien Aimée..... | Lipton |
| Contralto solo, Heart's Delight..... | Miss Anna Miles. |
| Tenor solo, Maytime..... | Moszkowski |
| Duet, When the Wind Blows in from the Sea..... | Schütt |
| | Miss Barker. |
| | Gilchrist |
| | Miss Anna Langhorn. |
| | Spears |
| | George A. Smith. |
| | Smart |
| | Miss Langhorn and Mr. Larson. |

Tuesday night, May 26, in Grand Avenue M. E. church, Edward Kreiser will play his sixty-fifth free organ recital. The concert will be the last in this season's series, as Mr. Kreiser early in June will sail for Paris, where he will resume study with Alexander Guilmant. Mr. Kreiser has been playing in Grand Avenue M. E. Church more than thirteen years. In Tuesday night's program he will be assisted by Mrs. Leslie E. Baird, contralto, and the following pupils: Miss Edith Chapman, Miss Julia Moore and Mrs. Musa Witzleben. The musical numbers include several new in Kansas City.

A Pianist and His Dog.

OTTOKAR MALEK, the Bohemian pianist, last week had an experience both exciting and dangerous. He had been wont to spend the greater part of the day at his piano, preparing the programs for his American tour. His leisure time was devoted to long walks, accompanied by a beautiful Scotch collie, which, next to his piano, Malek loved better than anything else in the world. One day early last week the dog suddenly went mad, and breaking away from his master dashed through the crowds of pedestrians, snapping and snarling as it went. The people scattered to right and left as the brute came on, and a veritable panic ensued. But Malek had no intention of deserting his canine friend at such a critical moment. He dashed after the dog with the humane object of protecting the pedestrians and of saving the animal from the kicks and projectiles that seemed to enrage it all the more. Without a semblance of fear Malek approached the dog, grasped it and held the infuriated collie to the ground, while a policeman came up and with his pistol put an end to the danger. As Malek arose his eyes were full of tears. "It was like killing my best friend," he said brokenly.

Played Severn's Mazurka.

AT a recent musicale in Worcester, Mass., Miss Rebecca Wilder Holmes played Edmund Severn's Mazurka with good success. This composition has the real swing to it, and violinists are adding it to their repertory. The Mazurka is published by Carl Fischer.

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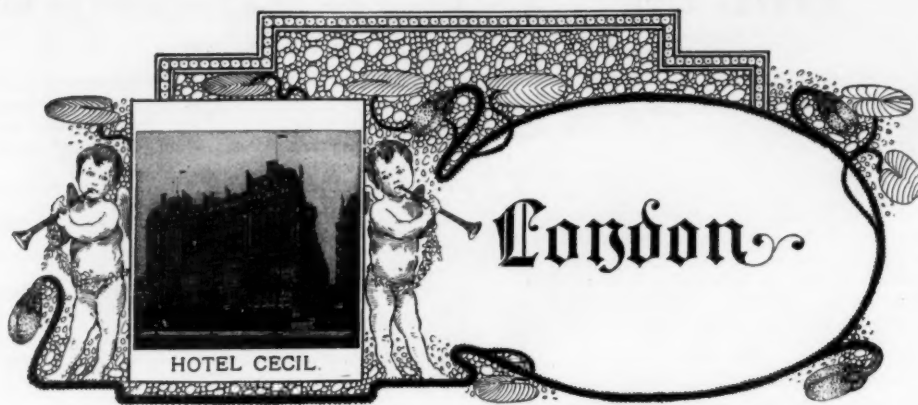
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HOTEL CECIL, LONDON,
May 23, 1903.

BEETHOVEN is certainly coming in for his full share of attention in London this season. At the Popular concerts and the Joachim concerts we have heard many of his quartets; Frederic Lamond has devoted his four piano recitals entirely to his music, and now comes Johann Kruse's great Beethoven Festival at Queen's Hall, with Weingartner conducting all the nine symphonies and much of the other orchestral music as well. Professor Kruse was, perhaps, scarcely well advised in selecting this particular season of the year for his festival. It has long ago been proved that music lovers will not spend more than a certain amount of money each year upon concert going, and the opera and the countless interesting recitals which are now taking place have doubtless absorbed a very large percentage of that amount. Had he selected the spring or autumn for his concerts, he probably would have succeeded in attracting far larger audiences than actually have honored him with their presence, for concerts such as these draw upon the standing population of London, and not upon the thousands who come to town for the season. He therefore has lost rather than gained by choosing a time of the year when the London season is in full swing.

He certainly deserved larger audiences than his concerts have actually attracted. Hitherto our opportunities of judging Herr Weingartner as a conductor have been rather few and far between. But on the rare occasions on which he has visited London he has made so deep an impression by his readings of Beethoven's music that it was felt that these concerts would be of more than ordinary interest. And our expectations have certainly been justified to the full. At the time of writing we have yet to hear his reading of the Ninth Symphony, which is down for Monday evening. But the readings that he already has given have proved conclusively that he is, par excellence, the Beethoven conductor of the day. His interpretations of the first, second and fourth symphonies were remarkable enough, but it was when he came to deal with such stupendous works as the "Eroica" and C minor that he showed what an amazing grip he has upon Beethoven's music and how completely he has grasped the Beethoven spirit. It is very seldom that we find a conductor who is able to give us more than adequate readings of these two symphonies or who can reveal more than a portion of the wonders that they contain. When a colossal intellect such as that of Beethoven evolves its greatest music, there is need of a conductor with a great intellect and a very peculiar temperament to unravel its mysteries. Felix Weingartner undoubtedly possesses

every quality of the great Beethoven conductor. His sympathies are purely classical, in such a degree, indeed, that he has even been called stiff, though this charge is entirely unfounded. He is, no doubt, not entirely in sympathy with the romantic school, as represented by such conductors as Arthur Nikisch, and the romantic school of composers do not appeal to him in the same way as do the classical. But Beethoven and "romance" do not go well together and tricks and graces are out of place in a Beethoven symphony. His art is one of bold outlines, and no one can reveal the colossal grandeur of a Beethoven symphony as he can reveal it. If his reading of the "Eroica" was one of tremendous breadth and power, it was eclipsed by that of the C minor. There have been many splendid performances of the latter work—notably under Richter—and Weingartner himself gave us a wonderful one last year. But on Tuesday the great conductor gave us a performance of the C minor of which mere words can give no adequate idea. It probably was the most splendid performance of an orchestral work ever given in this country, and worked up the audience—none too numerous, alas!—to a white heat of enthusiasm. The titanic force of the opening allegro, the rhythmic beauty and sinuous grace of the slow movement, the mystery of the scherzo and the triumphant glory of the finale were realized as surely no conductor has realized them before. And all this was obtained by the most legitimate means. There was no point making, à la Nikisch; no attempt to read into the score tonal expression of the latest fashionable philosophy. It was simply pure Beethoven that Weingartner gave us—but "triple extra," as the scent manufacturers say.

The performance of the "Pastoral" Symphony on Thursday evening was less sensational than were those of the "Eroica" and the C minor, but sensation and this charming symphony are not in keeping with one another. The reading was as finished and lucid as is everything that Weingartner does, and calls for nothing but the highest praise. Perhaps the most striking features of the concert were the interpretations that he gave of the "Coriolan" overture and the Finale of the Seventh Symphony. Weingartner is at his greatest in such music as this, and the almost fierce power of these two performances was tremendous. The performance of the choral symphony on Monday should show him at his greatest.

Professor Kruse has appeared as soloist at three of the concerts, giving the Concerto and the Romances in G and F. He is a sternly classical player, so stern, indeed, that he occasionally verges on stolidity, but his readings have always much that is interesting in them. The concerts of Wednesday and Saturday afternoons were

devoted to chamber music played by the Kruse Quartet, and presented no very striking features.

The name of Signorina Giulia Ravogli has long been associated with the part of Orfeo, and there was, therefore, a peculiar interest attached to the concert performance of Gluck's great opera which took place at St. James' Hall on Monday evening. After a course of Wagner it was delightful to hear the finished singing of Signorina Ravogli, than whom there is no better exponent of the art of bel canto, an art which seems only too likely to be lost. Her beautifully polished style was suited to perfection in Gluck's fine music, and from first to last she sang in a manner that reminded one of her old triumphs at Covent Garden. Indeed, the concert made one regret that the opera is not to be given this season, when many which, though infinitely less fine, are down for performance could easily be spared. Signorina Ravogli was well supported by Miss Taggart and Mme. Alice Esty, while the choruses were admirably sung by the Leeds Festival Choir under Mr. Bindon. There was, indeed, only one fault to be found with the performance. The fact that Orfeo addressed the spirits in Italian and that they answered in English presupposed a talent for languages on both sides which we have no reason to assume that they possessed, quite apart from the fact that at the time in which the scene of the opera is laid modern English had yet to be invented. We have, of course, grown accustomed to strange happenings on the Covent Garden stage, and we have even heard French and Italian sung by the chorus while the principals discoursed in German and English. (This, by the way, did not take place during the grand opera season.) But the custom is not so desirable that it deserves imitation in the concert room.

"Die Götterdämmerung" was given Saturday night and "Romeo and Juliet" on Monday, and the inevitable comparison did not result greatly in favor of the latter. It seems that "Romeo" has lost some of its pristine charms, and the Opera House was by no means so well filled as used to be the case when Gounod's work was announced. Its charms certainly lie so near to the surface that it is small wonder if they begin to pall. The sugary sweetness of the music may be attractive to some for a while, but the type of those melodies which are its only recommendation does not bear constant repetition, and it seems more than probable that "Romeo" will soon be relegated to the ranks of those operas which are only brought down from the shelf for the express benefit of some bright particular star. As Romeo M. Salignac showed himself once more to be a most serviceable artist in French opera, while as Juliet Mme. Suzanne Adams sang finely and acted indifferently. The rest of the cast calls for no particular comment.

"Lohengrin" was repeated on Tuesday with two singers who are new to London this year. Herr Anthes, who was rather overweighted by the part of Siegfried last week and who was further handicapped by nervousness on that occasion, did himself far greater justice as Lohengrin and made a very good impression indeed. His voice is not powerful, but it is of good quality and well produced, while he possesses the rare distinction of being a very capable actor. Frau Knapfer Egli, the new Elsa, also has a pleasant voice, which she uses well, and she played the part with a good deal of charm. Mme. Kirkby Lunn sang the music of Ortrud finely, and Herr Mohwinkel would have made a good Telramund had it not been for his apparently irresistible desire to sing his music in a lower key than that adopted by the orchestra.

The best feature of the performance of "Rigoletto" on Wednesday evening was the excellent singing of Signor

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Bonci in the part of the Duke. One could have wished, perhaps, for a rather more strict adherence to Verdi's tempo in "La Donna e mobile," but otherwise his performance calls for nothing but praise. The Rigoletto of Signor Scotti was also an excellent impersonation, but it would be a waste of time to enter into detail concerning the rest of the performance, which was in most respects merely a repetition of countless performances of the same opera in previous seasons.

"Faust" came into the bill on Wednesday evening with a new Marguerite in the person of Madame Bolska, the St. Petersburg soprano. So far as it has been possible to judge on a rather short acquaintance, Madame Bolska is cut out for Wagnerian music drama, rather than for Gounod. Certain weak spots in her voice and production were rather less evident when she sang Elsa and Sieglinde than they were when she sang the music of Marguerite, and though her voice is powerful and dramatic enough, the art of bel canto scarcely seems to find a perfect exponent in her. M. Salignac once more did admirably as Faust, M. Journet made an excellent Mephistopheles, and the Siebel of Mme. Fritz Scheff and the Valentin of M. Seveilhac were also capable performances.

When I say that forty concerts have been given this week, it will be seen how absolutely hopeless it is to attempt to deal with the various entertainments on anything approaching an adequate scale. To two or three I hope to revert next week, such as those of Busoni, Kreisler and Pachmann, which took place on Friday and Saturday. Of the rest, one of the most interesting was that given by the talented young English pianist Miss Gertrude Peppercorn on Thursday afternoon at Bechstein Hall. Miss Peppercorn is one of those clever players who possess great natural ability and are at the same time not content to rest on their laurels. At every fresh appearance she shows that she has made some improvement and that her gifts are steadily approaching maturity. In Schumann's Sonata in G minor and that by Chopin in B minor she showed that she has both temperament and technique, and, if she is still apt to indulge in some slight exaggeration, that is, no doubt, a fault of which time will cure her. A player with her gifts and her evident faculty for study is sure to do well.

Frederic Lamond still pursues the even tenor of his course, and the third of his series of Beethoven recitals took place at Bechstein Hall on Monday afternoon. Mr. Lamond is undoubtedly a great Beethoven player, but the wisdom of devoting the programs of four recitals entirely to this composer at this time of the day must surely be doubted.

Of the other concerts, one may mention those given by Zacharewitsch, the new violinist, on Wednesday; by Josef Hofmann on Thursday, and by Hegedus, the Hungarian violinist, on the same day. All of these, and, indeed, several of the other concerts and recitals that have taken place this week, were interesting, and in a less busy week would have deserved more than passing notice.

ZARATHUSTRA.

More Honors for Claassen.

ARTHUR CLAASSEN, the musical director of the New York Liederkreis and the Brooklyn Arion, recently received a letter from Russia informing him that the Moscow Liedertafel had recently sung with great success his chorus, "The Last Ten of the Fourth Regiment." The singing society, which is one of the most prominent in Russia, sent Mr. Claassen a communication congratulating him and highly praising the character of his choral work. The letter was signed by A. Lafontaine, J. Steffens, W. Helms and F. Bruschweiler, the musical director of the Moscow singing society.

MINNEAPOLIS.

MINNEAPOLIS, Minn., May 23, 1903.

MISS EDITH ABELL will give two pupils' recitals this week, one Thursday morning in St. Paul, and one Friday afternoon in Minneapolis. Miss Della Maloney and Mrs. R. Steinmetz, of Minneapolis, and Mrs. George E. Gere, of St. Paul, will give the St. Paul program.

The Minneapolis program will be presented by Miss Doreas Emmel, Miss Edith Marsh, Miss Maloney, Mrs. Steinmetz and Mrs. Gere.

Miss Maloney will sing an aria by Donizetti and a song by Gastaldon. Mrs. Gere will sing a selection from Bruch's "Odysseus" and a Tours song. Mrs. Steinmetz will sing Liszt and Cowen songs. Miss Emmel and Miss Marsh will sing a duet.

Miss Ostroot will give a piano recital Friday evening. Miss Maud Fletcher, soprano, will assist. Miss Ostroot will give two movements from Beethoven's Sonata, op. 14, and one from Sonata, op. 22, with Schumann, Grieg and a group of Chopin numbers.

Miss Fletcher will sing songs by Buck, Lynes and Woodman.

The Cecilian Sunshine Club will give a concert Tuesday evening, May 26, at First Baptist Church. All the musical members of the society have banded in a glee club, and under the direction of Mrs. Cleone Daniels Bergen have been bringing musical cheer to the suffering the past winter. The glee club will be assisted by Miss Laurine Luke Wright, of Milwaukee, reader and impersonator; Mrs. L. N. Park, contralto; Trafford Jayne, tenor, and Craig Walston, violinist.

Mr. and Mrs. Carlo Fischer have returned from Fargo, where they filled a successful engagement. Mrs. Fischer giving "Bergliot" in Norwegian and English. Mr. Fischer has filled over 100 engagements in and out of the two cities.

C. E. Fisher, the well known baritone, has been engaged as preceptor and soloist by the Unitarian Church for the three remaining Sundays before the summer vacation. Sunday Mr. Fisher will sing "Evening Star," from "Tannhäuser," and "Bring No More Vain Obligations," from Patten's "Isaiah." Curtis Summers, organist, will play "Chorale," by Flager, and the "Pilgrims' Chorus," from "Tannhäuser."

The following recitals by pupils of the Northwestern Conservatory will be given this week in Conservatory Hall: Miss Hazel Lovell will give a graduation recital Monday night, playing Beethoven's Sonata, op. 23; Schumann's "Papillons," Chopin's Etude, op. 10, No. 7; Spinning Song, from "Flying Dutchman," by Wagner; also Liszt, Mendelssohn and MacDowell numbers.

Miss Christena McCulloch will give a piano recital Thursday evening. Master Adolph Olson, violinist, will assist. Miss McCulloch will play a Mozart Sonata, and Goddard, Chopin, Leschetizky, Mendelssohn and Heller numbers. Master Olson will give selections by De Beriot and Lela Bola.

A concert will be given in Oliver Presbyterian Church Wednesday evening. The soloist will be Miss Agnes Hallin, Mrs. W. S. Porteous, O. T. Morris and Arthur H. Jones. They will be assisted by Miss Jennie May Williams, reader; Miss Helen E. Long, pianist, and Miss

Myrtle Thompson, violinist. Miss Helga Olsen and Mrs. Myrtle E. Huffy will be the accompanists.

The final entertainment of the Teachers' Club course was given by the Spiering Quartet, of Chicago, at the First Baptist Church, Friday evening. The entertainment was a decided success. The Spiering Quartet consisted of Theodore Spiering, first violin; Otto Roehrborn, second violin; William Diestel, viola, and Herman Diestel, 'cello. The opening number was Schumann's Quartet in F major, op. 41, No. 2. The second and third quartet numbers, the Beethoven Variations from Quartet, op. 18, No. 5, and the Haydn Quartet in G major, op. 76, No. 1, were beautifully rendered. The soloists were Mr. Spiering and Hermann Diestel. Mr. Spiering played the Ries Adagio charmingly and with great breadth of tone. Mr. Diestel played the Saint-Saëns Romanza exquisitely, and with great poetic feeling. Both soloists were obliged to respond to encores.

Miss Ednah F. Hall has been engaged as soloist for the Trinity Baptist Church. Miss Irene Wood presides at the organ. C. H. SAVAGE.

"Piano" and "Pianoforte."

To the Editor Musical Courier:

DEAR SIR—In the current issue of THE MUSICAL COURIER I have read with interest what you have to say relative to my use of the word "pianoforte" in the article recently contributed by me to the Musical Record and Review.

The point you raise is no doubt an interesting one, and one over which I have often argued and much thought. Nevertheless, I think you go too far when you say that the word "pianoforte" is obsolete in America; as well say, it seems to my mind, that the word "violoncello" is obsolete and that the word "cello" should be always applied to the instrument which we know by both these names. One is merely a contraction of the other; so is "piano" a contraction of "pianoforte."

I am reminded of a teacher I used to have in my school days who was wont to tell the class not to say, when speaking of some historical event, "It happened in six hundred and forty-three B. C.," but to say "Sixty-four B. C.," and he gave as a reason that the recitation hour was too short a time to permit of indulging in the more lengthy expression. I thought then, owing to the circumstance, he was correct, and so I now think you, for the sake of brevity, are correct, for the recitation hour of life, so to speak, is crowded and limited; but I still believe that the proper name for the instrument regarding which my article was written is "pianoforte" and not "piano."

In closing, may I say that it would interest me exceedingly to hear some expressions from your readers on this question?

Believe me, sir, very truly yours,

HENRY L. MASON.

Capplani Sails.

MME. LUISA CAPPIANI sailed for Europe on the Minnetonka May 31. She will be successively in Carlsbad, Germany; at her villa in Switzerland in September, and in England in October. She has taken a three years' lease of her quarters in the Gosford.

Robert D. Parmenter.

ROBERT D. PARMENTER has resigned his position as teacher of violin in the Texas Christian University, at Waco, Tex., and has accepted the more important post of director of the Bollinger Conservatory of Music, at Fort Smith, Ark.

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BOSTON, Mass., May 30, 1903.

ME. SARGENT GOODELLE gave a song recital, in which some of her more advanced pupils took part, at Huntington Chambers Hall last Wednesday evening, before a large audience of well known society people and musicians.

The pupils were received with much enthusiasm, and there were many recalls. The ushers were Ralph Taylor, Benjamin Prescott, Mr. Dow and Mr. Wilby, all Harvard University men. The following was the program:

Tous d'eau.....Hahn
Sonnet d'Amour.....Thome

Miss Percy Carter.
Felicita, On Golden Wings.....Arditi
Miss Susanne McArdle.

Lucia.....Luzzi
L'Esclave.....Lalo
Youth.....Gilberte

Miss Mildred Daniels.
Récitatif et Air, Inspirez, La Reine de Saba.....Gounod
Joseph Goudreault.

Aria, L'Insana parola, Aida.....Verdi
Miss Corter.

So Far Away.....Chadwick
Robert Adams.

April Weather.....Harold Sargent
Sunrise.....Wekerlin
Miss McArdle.

The Nightingale and the Rose.....Edna Rosalind Park
If Love Be Such a Lovely Thing.....Edna Rosalind Park
Mr. Goudreault.

Aria, Caro nome che il mio cor, Rigoletto.....Verdi
Mrs. Nellie Myrtena Andrews.
Herbert W. Downs assisted as accompanist.

The recital by pupils of the Faelten Pianoforte School, in Huntington Chambers Hall, Wednesday evening, was an illustration of what talent can accomplish when guided in the right direction and inspired by the best examples. The students who appeared as soloists were all young people, evidently in their teens, yet each player showed a well developed individuality of style in performance which was emphasized rather than weakened by the uniform intelligence and dignity of performance which all displayed. The Faelten School is doing excellent work in opposing abnormal development, particularly excessive devotion to technic, which so often mars students' and even artists' recitals, and while it would not be fair to criticize this performance from a professional standpoint, the large audience which filled the hall must have been impressed by the fact that these young players showed a

careful and proportionate development of all the faculties necessary for artistic piano playing. The solo numbers were performed entirely from memory, with excellent musical intelligence and artistic taste, and with the subtle and brilliant interpretation which the composition required.

Mrs. W. F. Shaw, Miss Laura Henry, Mrs. Florence R. King, Mrs. Alfa L. Small, H. S. Perkins, Miss Georgia B. Easton, Harry O. Osgood, Mrs. W. L. Felch, Miss Jennie M. Lowe, and William R. Boon, pupils of Everett E. Truette, will give an organ recital at Berkeley Temple on Monday evening.

Miss Ada Campbell Hussey and Miss Jessie Kay Blair, of Glasgow, sang at the annual concert of the Fourth Presbyterian Church, corner Dorchester and Silver streets, South Boston, on Thursday evening.

The M. Steinert Company gave a Pianola concert at Academy Hall, Salem, on May 14, and was assisted by Miss Gertrude Walker.

There was a fair sized audience in Chickering Hall on Tuesday evening to hear the closing concert of the season by the Verdi Orchestral Club. John M. Flockton conducted. Henry S. Wilder was the accompanist, and the soloists were Mrs. Clara Wild Jackson and Bernard Levitow. There were also solos for horn, flute and clarinet.

The third public performance of the Conservatory School of Opera will take place on Friday, June 5, at 2 o'clock, in the Boston Theatre, under the direction of Signor Bimboni. The program will consist of scenes from "Lucia," "Sapho," "I Lombardi," "Le Prophète," "Faust," "Aida" and "Carmen."

Music Festival at Nashua.

NASHUA, N. H., May 24, 1903.

THE Nashua Music Festival was closed last night with a creditable performance of Haydn's "Creation." The oratorio was sung by the Nashua Oratorio Society under the direction of E. G. Hood. Many out of town music lovers and musicians attended. The soloists were Mrs. Mary Montgomery Brackett, Frederic Martin and Clarence B. Shirley. The local critics accorded high praise to the conductor, Mr. Hood; to the chorus and to Mr. Martin, the basso. This was Nashua's second annual music festival, and according to all reports was more successful than the first.

FROM THE LANKOW STUDIOS.

RAYMOND R. WELLS, baritone, gave a successful concert at the First M. E. Church in Erie, Pa. Here is what the Sunday Messenger-Graphic of May 24 published:

The concert at the First M. E. Church last Thursday evening, given by Raymond Bistine Wells, who has just returned from his studies in New York, proved to be a most artistic affair in every way. The concert was under the management of W. F. Parsons, and the local talent assisting consisted of Mrs. Colby, piano, and Autumn Hall, violinist.

Mr. Wells, who has been in New York for the past two seasons, where he has been studying with Mme. Anna Lankow, the world renowned author of the "Science of the Art of Singing," and with W. F. Parsons, well known in Erie musical circles, appeared for the first time since his metropolitan studies. Being gifted by nature with an artistic temperament and a beautiful voice, he has had a thorough schooling in tone production, as well as being carefully trained in the art of song interpretation. In the concert Thursday evening Mr. Wells chose for his numbers such songs as he was able to master, not making the error so often indulged in by young artists, of choosing elaborate arias and songs fit only for the mature artists. If more young singers would follow his example we might enjoy their work to a much greater extent. The following is the program:

| | |
|---------------------------------------|--------------|
| Who Is Sylvia?..... | Schubert |
| Hark, Hark, the Lark!..... | Schubert |
| Fugue, Impromptu, op. 5..... | Rheinberger |
| Concerto No. 22 (first movement)..... | Viotti |
| Ich liebe dich..... | Beethoven |
| Wieder moech ich dir begegnen..... | Lassen |
| Fantasia Impromptu..... | Chopin |
| Creation Hymn..... | Beethoven |
| Madrigale..... | Simonetti |
| Lyric, Barcarolle..... | Von Flietitz |
| Killiekrankie..... | Wetzler |
| Johnnie..... | Stanford |

After the last number Mr. Wells was requested to sing "The Serenade," his own composition, and in responding to this request he only completed the impression made by the numbers on his program, that Erie has a singer and a musician of whom she may justly be proud. He will return to New York in October, where he will continue his studies, and we may confidently prophesy that a most brilliant career awaits this young artist.

Francis Parsons, who will be Madame Lankow's male assistant next season in her studios in place of Mr. Ritter, is an accomplished musician and experienced singer, as well as instructor, well known here and in Pittsburgh and Erie.

Mrs. Jennie K. Gordon, who was exceedingly successful at the Lankow studios, goes to Kansas City for the summer, where a large class awaits her.

Miss Blanche Ullman, who has developed a most beautiful mezzo soprano, goes to Appleton, Wis., where she is asked to teach and give recitals. Many pupils there will take up her time of vacation.

Of the more advanced pupils who have been trained in acting at the American School of Opera are Bertha and Jane Shalek, mezzo soprano and coloratura soprano, engaged for the summer opera in Providence, and Frida Buesing, alto, for the summer opera in Scranton, Pa.

Madame Lankow goes to Far Rockaway, L. I., where she has taken a cottage for the summer, and where some well known vocal teachers from the States will come to study her system with her.

Recital by Master Beaupre.

THE Bangor (Me.) Piano School announces a recital Saturday afternoon, June 6, by the gifted boy pianist, Master Arthur Beaupré, pupil of Frederic Mariner.



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MOUNT VERNON, IA., FESTIVAL.

MOUNT VERNON, IA., May 20, 1903.

LAST year Cornell College Conservatory of Music, Mount Vernon, Ia., had what the Chicago newspapers called the "biggest music festival west and north of Chicago." This year they had such talent as the Theodore Thomas Chicago orchestra, Frederick A. Stock conductor; Sig. Giuseppe Campanari, baritone; Carrie Bridewell, contralto, of the Grau Opera Company; Gwilym Miles, baritone; Roland Paul, tenor; Jennie Osborn, soprano; William C. Carl, organist; Leopold Kramer, violinist; Jeanette Durno, pianist, and the Cornell Oratorio Society in "Samson and Delilah"; this talent spreading over five concerts reaching from Thursday evening, May 14, to Saturday evening, May 16, and concerning which it does not appear presumptuous to remove the southern and eastern boundaries above quoted, and say that this festival was one of the greatest in this country, and decidedly the one of the West.

The first concert was a "popular" concert, given by Jennie Osborn, soprano, and Gwilym Miles, baritone. Miss Osborn was received heartily and vigorously endorsed. Mr. Miles' marvelous voice was greeted with great popularity in two groups of songs, and made a distinct hit. The last part of the program was Scenes 1 and 2 from Act III of "Tannhäuser," given by Miss Osborn as Elizabeth and Mr. Miles as Wolfram, and the Cornell College Oratorio Society, Chas. F. H. Mills, conductor. This was followed by Eaton Fanning's chorus, "Day-break." The chorus was hailed with approval and scored a triumph.

The second concert was an organ-violin concert, given by the eminent organist, William C. Carl, of New York city, by Leopold Kramer, concertmeister of the Thomas Orchestra. Both Mr. Carl and Mr. Kramer were given ovations, and were recalled again and again, having to add many numbers to the program.

The third concert was a symphony concert given by the Thomas Orchestra, William C. Carl in the Guilman Concerto for organ and orchestra, and Jeannette Durno in the Saint-Saëns Concerto for orchestra and piano. The orchestra played Beethoven's Eighth Symphony, and overtures of "Tannhäuser" and "Rienzi," and other orchestra numbers. The orchestra did magnificent work, and met with a cordial reception. Other large orchestras have appeared at the four former festivals, but none equaled this famous organization. Mr. Carl was again eminently great in this organ concerto, and displayed his master musical mind in his interpretation and control of the "king of instruments." Jeannette Durno, pianist of the festival, although following Madame Zeisler, the pianist of the two previous festivals, was accorded sympathetic and appreciative hearing, and responded with a brilliant performance. Her triumph was complete, and left a lasting impression with her hearers upon this occasion.

The fourth concert was given by Campanari and the Thomas Orchestra. Campanari sang "Tuno Sacro," Buzzi Peccia; "Toreador Song," from "Carmen," and Prologue "Pagliacci." After the "Toreador Song" he was recalled by thunderous applause probably a half dozen or more times, and he responded by a repetition of this air. Being again repeatedly recalled he was inveigled into a third performance by Conductor Stock starting the prelude again before Campanari could retire from the platform. The orchestra furnished the remainder of the program even more popular than upon the previous evening. The Prelude and "Isolde's Love Death," from "Tristan and Isolde," received perhaps the most favorable reception and commendation. From a technical standpoint this

concert was considered the finest number of the entire festival.

The fifth concert, the oratorio of "Samson and Delilah," by Saint-Saëns; Carrie Bridewell as Delilah, Gwilym Miles as High Priest, Roland Paul as Samson; the Thomas Orchestra, Frederick A. Stock, conductor, and the Cornell College Oratorio Society, Chas. F. H. Mills conductor. The work of the society was a surprise and revelation, and its tone was fresh, and the attack and balance was at all times good. The entire performance went off without a hitch. Carrie Bridewell was highly praised for her artistic and superb rendition of her most difficult part. She is an artist of superior ability. The work of Gwilym Miles was, as it always is, of the highest order, and he handled that gem of a voice with great inspiration. Roland Paul made an ideal Samson, and sang his lines with all the dramatic fire that could have been asked. The orchestra did some phenomenal work in the oratorio.

De Wienzkowska Pupils' Recital.

PUPILS of Madame de Wienzkowska gave the closing recital Monday afternoon, May 25, at the studio in Carnegie Hall. The individual players again demonstrated their fine training under Madame de Wienzkowska's guidance. The classes in repertory and interpretation will be heard in a recital some time during June. The program for Monday included these numbers:

| | |
|--|----------------|
| Toccata and Fugue, D minor..... | Bach-Tausig |
| Mrs. J. A. Parker..... | |
| Etude, A flat..... | Chopin |
| Miss Williams..... | |
| Des Abends..... | Schumann |
| Valse, F major..... | Rubinstein |
| Spinning Song, from Flying Dutchman..... | Wagner-Liszt |
| Miss Irvin..... | |
| Polonaise, E flat..... | Rubinstein |
| Mrs. J. D. Lilley..... | |
| Nocturne..... | Chopin |
| Carneval..... | Schumann |
| Mrs. J. A. Parker..... | |
| Etude, F major..... | Chopin |
| Miss Rippley..... | |
| Pastorale..... | Scarlatti |
| Gretchen am Spinnrad..... | Schubert-Liszt |
| Etude..... | Chopin |
| Edna Mampel..... | |
| Prelude and Fugue..... | Bach |
| Valse..... | Schütt |
| Mrs. J. D. Lilley..... | |

The cultured audience seemed delighted with the afternoon. The De Wienzkowska recitals are notable for quality rather than quantity. Madame de Wienzkowska has the true artist's sense of proportion, and so her programs are never long, and the numbers are arranged to create the impression that endures with the listeners. All of Madame de Wienzkowska's advanced pupils have a big repertory—a repertory it may be said built up on a righteous foundation. If some of the pupils play "show" pieces, they are also trained to play and understand Bach, Beethoven and other classical composers. It is only necessary to read over her programs to learn how broad the schooling is at the De Wienzkowska studios.

Madame de Wienzkowska has had a successful year. She rejoices in the work accomplished by her professional pupils, and she is also gratified with the progress made by her younger students. Some of these will be heard from in the near future.

Kate Condon a Bride.

MISS KATE CONDON, formerly a member of the Castle Square Opera Company and for one season a member of the Grau-Savage company, was married May 16 to Edward Burke Scott. The wedding took place at New Haven, Conn. Mr. Scott is the business manager of Dan Daly's company at the Herald Square Theatre.

ALBANY.

ALBANY, N. Y., May 29, 1903.

THE Albania Orchestra has elected: President, Frank Fancher; vice president, Robert K. Quayle; secretary, William C. Gomph; treasurer, John M. Foll; librarian, H. A. Watkins; board of trustees, F. H. Arnold, George C. van Zuylen, Jr.

Miss Elizabeth Kleist gave a pupils' musicale at her home on Jefferson street recently. Among those who participated were Misses Anna Stander, Fredith Norris, Marion Beardsley, Anna Voight, Charlotte Weber, Marguerite Gage, Bertha Roldom, Cora Neilson, Katharine Lindheimer and Celia Crawford.

On May 12, in St. John's Hall, was given a piano recital by George W. Binley.

A large audience gathered at the Albany Female Academy May 12 to hear Miss Marguerite Stilwell, a noted pianist of Albany. Miss Stilwell's selections were from Chopin, Beethoven, Liszt and others, and were well received. Miss Stilwell was assisted by Emma Pilat Greene, violinist.

A very successful pupils' musicale was given May 14 by the pupils of Miss Lavinia T. Mahan at her studio on Elm street. A very careful program was arranged and rendered by the pupils. Among those who participated were Katherine M. Green, Elizabeth A. Shea, Lou F. Mahan, Agnes McMurray, Elizabeth McHale, Jennie J. de Wilde, Mary E. Glavin, Helen M. Carroll, Emma S. Sheehan, Frances A. Cooley, William J. Benson, John J. Richwine, Charles M. Stern, Fred J. O'Neill, Jack de Wilde, and William H. van Order. The pupils showed careful training and much credit is due Miss Mahan.

A piano recital will be given by Dr. Percy J. Starnes at Graduates' Hall on May 28, and will be assisted by Mrs. Jane A. S. Gallup, of Boston, a reader of note. Dr. Starnes is organist and choirmaster of All Saints Cathedral, and has prepared an elaborate program for this recital.

A large gathering met at the house of Mrs. Lucia G. C. Atkinson May 26, being the occasion of her annual pupils' recital. Among those who participated were Misses Marjorie Wing, May Winne, Esther Burdick, Helen Wing, Jean Cameron, Dorothy Arnold, Estelle Odell, Katherine Arnold, Marjory Waterman, Ruth Boice, Marion Burdick, Mabel File, Jeanette Dumary, Anna Huested, Cordelia Reed and Mrs. Jean Newell Barrett; also Masters C. S. Emory and Sanderson Cushman.

WILLIAM SEDGWICK ROOT.

Madame Van den Hende.

MME. FLAVIE VAN DEN HENDE, the distinguished Belgian 'cellist, gave an enjoyable musicale at Madame Bjorksten's studio in Carnegie Hall, Tuesday evening, May 19. A fashionable audience showed appreciation for Madame Van den Hende's artistic playing. The assisting artists were Miss Agnes Cain Brown and Herbert Williams.

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CINCINNATI, May 30, 1903.



THE oratorio typifies the highest form of worshipful music, and it is to an intimate knowledge of this form that the best church singers owe their success. With a broad realization of the importance of this fundamental education the Oscar Ehrgott Vocal School organized a choral class for the special study and familiarization of the pupils of the school with the works of the great masters of composition in the oratorio form, and to emphasize the practicability of the work it was decided to give public performances from time to time of the works under study. During the past season meritorious performances have been given of Spohr's "Last Judgment," Handel's "Messiah," and Haydn's "Creation."

A musical event of extraordinary moment was the presentation of Haydn's greatest work and oratorio, "The Creation," Wednesday night in the Auditorium by the choral and solo forces of the school under Mr. Ehrgott's direction. In these days of ultra realism in music it is refreshing to go back to the simplicity, dignity and purity of the master who wrote everything for "the greater glory of God." The Auditorium was filled with a select audience to pay tribute to the beauty of the music, and its enthusiasm and persistent applause after each solo, ensemble and chorus number proclaimed the careful preparation and finish which entered into its performance. It is Haydn's masterpiece, and although written in his old age breathes all the vigor, buoyancy and freshness of youth. These qualities seemed to have taken firm hold of the chorus and soloists, and as a result the oratorio was presented as a beautiful tone painting, with all the colors of expression well adapted to the sentiment, and a combination of artistic spirit that often bordered on inspiration.

The chorus of some fifty voices made up an exceedingly pretty stage picture, and its singing together was marked by a high order of intelligence and sincerity. Particularly noteworthy was the fine balancing of the voices, and the tenors, who are usually weak, asserted themselves to the full share of their importance and dignity. In phrasing, attack and clearness of enunciation and expression the chorus work was admirable. But best of all was the purity of musical tone which it uniformly sustained. The choruses "Despairing, Cursing Rage" and "Awake the Harp," in the first part, were sung with animation and remarkable blending of the voices. Contrasts were well outlined and a dignified climax reached. Choruses in the second and third parts of the oratorio which commanded special attention were "Achieved Is the Glorious Work," "Proclaim in Your Intended Course" and "Hail, Bounteous Lord!" The soloists were Miss Katherine Nariz, Mrs. Chas. S. Wheaton, Mrs. Blanche Berndt Mehaffey, sopranos; John O'Donnell, tenor; Edwin Christina, Thomas Walker and Ernest Simon, basses.

Mr. O'Donnell, who took all the tenor parts, proved himself equal to the task, both as to interpretation and voice. His enunciation of the recitatives was manly and dignified, and the arias realized much of the inner spirit. Mrs. Wheaton sang the soprano parts of the first part, including "With Verdure Clad," with the purest of intonation and a fervent style. Mrs. Mehaffey's singing of the air "On Mighty Pinions" was characterized by elas-

ticity and beauty of color. She sang with much repose and art, not only the solos of the second part, but was heard to advantage in the trios and ensemble work. Miss Katherine Nariz, soprano, sustained her voice admirably in the third part, Mr. Simon taking the bass recitatives with a great deal of taste. Mr. Christina delivered the bass recitatives in the second part with breadth and intelligence, and in the first part Mr. Walker sang them with earnestness and good taste. A genuine climax was reached in the ensemble of "The Heavens Are Telling." The entire performance was made enjoyable by the exquisite orchestral part supplied by the Hahn-Parker String Quartet and Mrs. Oscar Ehrgott.

The great favor with which comic opera has been received of late years is a most reliable proof of the possibility of a future for American opera. The present time seems most opportune to test the prospect of a step forward in the direction of a more musical type of opera. The type of comic opera, as furnished by the dozen or more companies having appeared on the local boards, emphasizes the burlesque phase in most cases. What the theatrical public wants is a good plot, with characters properly portrayed, intermingled with a goodly portion of comedy. This associated with interesting and rhythmical melody, good harmony and modern orchestration, would be a novelty in operatic lines. The plot must be of interest before a public can wholly enjoy the various musical situations of an opera. Where the interest in the plot is lacking the musical numbers cannot be as effective as they should be.

The public in this case perceives nothing but the jingle of the music, without in the least connecting it with the dramatic situation. Hence the music never seems to be suggestive of the particular scene, nor gives the audience the double pleasure of enjoying the music—as pure music—and at the same time observe its faithful portrayal of the dramatic situation. If this is the case the music will always call up to the auditor the particular scene in the opera and its intimate connection with it, and he will always enjoy its dramatic association. There can be little doubt that a comic opera on these lines must interest the public. This at least is the conviction of John A. Broekhoven, who will test his theory on a Cincinnati audience this summer at Chester Park. Mr. Broekhoven has composed his libretto and music on these lines. To give the whole as much as possible a national character he has taken an American subject. The plot is laid in Virginia and is called "A Colonial Wedding."

The graduating recital of Miss Charlotte L. Callahan on Wednesday evening, May 20, in Æolian Hall, under the direction of Mme. Tecla Vigna, was in point of artistic endeavor and results far above the average of similar events. Miss Callahan presented a trying and varied program, including a group of Schubert songs, Russi's "Ah! Rendimi," Mercadante's "The Dream," "Thou Great Mighty Sea," by Leo Delibes; Hawley's "My Little Love," Caracciolo's "Unless," Clay's "I'll Sing Thee Songs of Araby," Wagner's "Dreams," Hardelot's "Mignon," a Berceuse by Chaminade and Madrigal by Harris. Miss Callahan sang with simplicity, directness and sincerity. Her voice, which lies between a mezzo and alto, and covers much of both, has acquired an uncommonly even register. But its best recommendation is that it has temperament, and that intelligence speaks through its tones. She sang "Mignon" with a great deal of chic and true character. She was equal to the variety of emotions required by such a program, and gave them a faithful and consistent expression. Miss Callahan was simply laden down with floral gifts. She has the distinction of being the only graduate this year under Vigna's training.

The open meeting of the Monday Musical Club Monday afternoon in Stamina Hall was in a large measure a recognition of the serious work and substantial results accomplished by this organization during the past year. The music committee in charge, to whose endeavors was largely due the artistic complexion of the program, was composed of Mrs. Sam Assur, Miss Ione B. Riddell and Miss Helene C. Nathan. Both the solo and ensemble numbers were thoroughly enjoyable. Mrs. William Winkelman sang a group of solos—Cowen's "Children's Home," Nevin's "Little Boy Blue" and Buck's "When the Heart is Young," with a great deal of discernment and character. A well digested piece of ensemble work was enjoyed in two vocal quartets with piano due: accompaniment—Schumann's "Water Sprite" and Gade's "Approach of Spring." The shading and texture were well marked, and the piano accompaniment intelligently held by Mrs. M. B. Hall and Miss Ione B. Riddell. One of the brightest attractions of the afternoon was presented by Miss Jessie Straus, violinist, in Hauser's "Hungarian Rhapsody." She played it not only with technical beauty, but with genuine gypsy fire and abandon, the accompaniment of Miss Emma Brand being in the best of taste. Miss Charlotte Callahan, still in her graduating enthusiasm, gave Schubert's "Mignon's Song" and "Love is a Bubble" with a musicianly interpretation. One of the most enjoyable numbers was the violin solo of Mrs. Emma von Seggern—a Fantasie Caprice of Vieuxtemps, to which she responded with an encore—a Mazourka by Ovide Musin. Miss Agnes Dorman played gracefully Lysberg's "Awakening of the Birds." Other ensemble numbers were Grieg's "Peer Gynt," played as a piano duet by Miss Clara Schmidt and Miss Bertha Knost, the vocal trio "Row Us Swiftly," by Campana, and Weber's "Jubal Overture," played as a piano quartet by Mrs. Hall, Misses Dorman, Knost and Schmidt.

The eleventh evening concert of the closing series of the College of Music Tuesday evening in Greenwood Hall proved to be an exceptionally interesting event. It was under the direction of Ernest W. Hale, who presented his pupils. The pianistic work showed technical fluency, rhythmical clearness and a poetic trend. Miss Nellie Caddy played a prelude from Bach's A minor Suite with much beauty of phrasing. Miss Cordelia Richards, in a Chaminade piece, Romance and Gavotte, showed points of poetic grace and refinement. Edward H. Gleason was heard twice—first in the Rubinstein Romance, E flat, and MacDowell's "To the Sea," and afterward in Rheinberger's Duo in A minor. The latter he played with clear runs and good contrasts, and in the first two he evidenced the make-up of a broad delivery. Miss Pearl L. Rousch played Chaminade's Intermezzo, op. 36, with considerable delicacy and brilliancy. Mr. Glenn Gustin played with characteristic discernment Pini's Bohemian Airs. Of the assisting vocalists William Mead sang with spirit and animation Denza's "One May Morning." Miss Willanna Smith is to be congratulated upon the sincerity and earnestness with which she sang Schubert's "An Angel of Beauty." The sentiment was beautifully expressed. Mr. Hale played the orchestral parts with the pianists.

Under the direction of Dean W. S. Sterling a recital of unusual interest was given Friday night in Sinton Hall. The male chorus, which Mr. Sterling directed in person, did some remarkably fine tonal work. The selections were "Jubilate," by Gribke, with soprano solo sung by Miss Katherine Gibbons, and "God Is Great and Almighty," by Jadassohn. Miss Gibbons was in splendid voice, which she attested afterward in her solo, the recitative and aria from Mozart's "Figaro." The trio from Mercadante's "Leonora" was sung with good blending of

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voices by Miss Frances Fischer, Miss Edith White and Emery Hobson. Miss Edith White was suffering from a cold, but sang creditably Bemberg's Hindoo Song. The most successful number of the evening was the duet: "O Love, Open Thou for Us Thy Pinions," of Pallicot, sung with striking ensemble by Miss Lillian Sutter and Emery Hobson. The vocalists were assisted by pianists under the direction of Signor Albino Gorno. Especially effective of these was Liszt's "Les Funerailles," as arranged by Mr. Gorno, and a Rubinstein Scherzo, also of his arrangement, played with depth and feeling by Miss Gertrude Dalton and Miss Ada Zeller. Charles Sauter was heard to advantage in the Tchaikowsky Valse, A major, and Edward Hartman, basso, sang the recitative and aria, "Thus Saith the Lord," from "The Messiah."

The closing exercises under the direction of Mme. Tecla Vigna Wednesday night in Aeolian Hall presented a musical program of unusual interest. All the soloists were of the advanced type, and much of their work was remarkable. Of these Marcus B. Kellerman has a baritone-bass voice with a great future. Its material is generous and of the best quality. He sang the aria of Gaspar from "Der Freischütz" with dramatic intensity. Mrs. Charles Haynes has a dramatic soprano and asserted it well in a grand aria from "Ballo in Maschera." Miss Charlotte L. Callahan asserted her graduation honors in the aria from "Mignon" and "Brindisi," from "Lucretia Borgia." Glenn O. Friermood, baritone, who is also a graduate, sang with repose and intelligence an aria from the "Mask Ball." Miss Marie Piper, who has a genuine contralto, sang "O Mio Fernando." Mr. Hasenzahl has a pleasing, lyrical tenor voice, and sang "Cielo e Mar," from "Giacinta." Miss Ethel Irwin sang the Jewel Song, from "Faust" creditably. Miss Katherine Radcliffe was heard in Bemberg's "The Death of Joan d'Arc." Several ensemble numbers were among the most enjoyable of the evening—the trio, "Queen of the Night," by Smart, being sung by Misses Ethel Irwin and Marie Piper and Charles Gallagher; a duet from "Trovatore," by Miss Charlotte L. Callahan and Fred Hasenzahl, and a trio from "Lombardi," by Mrs. Chas. Haynes, Fred Hasenzahl and Marcus B. Kellerman.

The commencement exercises of the College of Music will be on June 11. J. A. HOMAN.

From the Arens Vocal Studio.

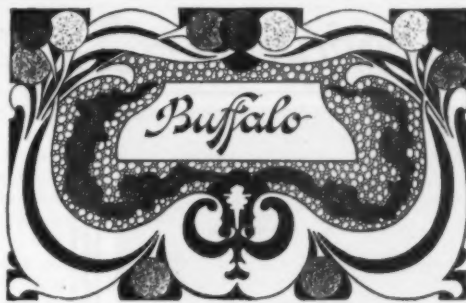
ASA HOWARD GEEDING has recently been engaged as baritone in the quartet of the First Presbyterian Church of Yonkers, N. Y. May 5 he was one of the soloists at the May Festival of the Connecticut Music Teachers' Association, which was held at New Haven. He was also special soloist at the Park Presbyterian Church at Newark, N. J., on May 10. The following newspaper notices speak for themselves:

Mr. Geeding was given a very hearty reception when he sang Schumann's "Two Grenadiers." His response to a vigorous encore was the fine old Scotch song, "Loch Lomond."—The Palladium, New Haven, May 6, 1903.

The two singers that received the most applause were Miss Mix, of this city, and Asa Howard Geeding, of New York. Mr. Geeding, who has a strong, resonant baritone voice, gave Schumann's "Two Grenadiers" in a manner which called forth prolonged applause. His encore was a very pretty Scotch ballad.—Daily Union, New Haven.

One of the most finished singers of the concert was Asa Howard Geeding, of New York. His work was exceedingly good, being possessed of a very pleasing baritone voice. He was called in for an encore, and responded with a very taking number.—Evening Leader, New Haven.

WANTED—English organist and choirmaster, short time in this country, would like similar position during summer. Address "B. A.," CARE MUSICAL COURIER COMPANY.



BUFFALO, May 29, 1903.

NOTWITHSTANDING the untiring efforts of Henry C. Meech and his associate, Louis W. Gay (local managers of the Duss concerts), to insure success, the attendance at the Teck Theatre Sunday afternoon was pitifully small. Buffalo well deserves to be called, as it is, "the dearest musical place in the country." An organization like the Metropolitan Opera House Orchestra, with J. S. Duss to conduct it, should have attracted an immense house. Fewer than three hundred were at the Teck in the afternoon. The only legitimate excuse your correspondent can offer is that our wealthy class represents also the conservative churchgoing element, which will not patronize Sunday concerts unless they be sacred. Many local musicians expressed their delighted enjoyment of the Sunday concerts. We observed in the evening Joseph Mischka, Henry Marcus, George Bush, Harry Hill, Ch. Armand Cornelle, Tracy Balcom, Oscar Hager, Louis W. Gay, Mr. and Mrs. Henry Dunman, Mrs. Frances Helen Humphrey, Miss Howard, Miss Stone, Miss Eleanor Dambmann, Miss Pauletta Antoine and many others.

Mrs. Carrie L. Dunning, a good musician who has studied in Europe, announces an open class day at the Twentieth Century Club for Tuesday, June 2, to give the public generally a chance to observe by demonstration the work accomplished by her kindergarten system of teaching music to beginners. The children who will appear are Florence Keller, Anita Frank, Geraldine Lewis, Gwendolyn Boardman, Mildred Wheat, Rosalind Hastings, Katherine Hubbard, Marjory Tabor, Harriet Tinelli, Gertrude Stacy, Winifred Briggs, Edna Steele, Theodora Lewis, Ruth Stacy, Naomi Wilson, Mildred Cowan and Gilson Blake.

J. de Zielinska announces three spring recitals. The first was held at his Auburn avenue home Thursday, May 28. Miss Edna Olsen, a talented Norwegian girl, presented an ambitious program; Miss Clark, professional reader, recited.

George Bush, an excellent basso, made a good impression by singing at the request of Mr. Gomph, organist at the Delaware Avenue Baptist Church, Sunday morning. Mr. Bush is from Norfolk, Va. We regret to hear that he may leave Buffalo, having received a very flattering offer of a fine position in the Bush Conservatory, Chicago. He has the offer under consideration, but his admirers here hope that he will remain and continue his summer course in vocal instruction, which he is so admirably qualified to impart.

The American prima donna, Miss Josephine Ludwig, who recently appeared as Juliet in Paris, has been received with great favor. She has assumed the stage name

of Jane Noria and has signed a three years' contract for Paris opera. VIRGINIA KEENE.

Joseffy's Recital in Rochester.

RAFANEL JOSEFFY gave a recital in the Lyceum at Rochester Friday night, May 22 (Wagner's birthday), before the members of the National Federation of Music Clubs. All conceded that the appearance of the great pianist was the crowning event of the four days' convention. The hall was crowded, and the enthusiasm was intense. This was the program:

| | |
|-----------------------------------|----------|
| Sonata, F major..... | Mozart |
| Intermezzo, from op. 119..... | Brahms |
| Andante, from op. 5..... | Brahms |
| Scherzo, from op. 5..... | Brahms |
| Variations, C major..... | Schubert |
| Sonata, B flat minor, op. 25..... | Chopin |
| Two Mazurkas, C sharp minor..... | Chopin |
| Valse, E minor..... | Chopin |
| Rhapsodie Hongroise, No. 13..... | Liszt |
| Humoreske, op. 20..... | Schumann |

Extracts from a long criticism in the Rochester Post-Express of May 23 follow:

And what of Joseffy? His playing will stir up discussion among pianists almost as much as the golden apple inscribed "To the Fairest" did among the goddesses on Mount Ida. But, whatever may be said in belittlement of his art—and a good deal will be said, the fact will remain that Rafael Joseffy is a genius. Now a genius is recognized as a law unto himself, but when Joseffy plays a Liszt Rhapsody and a whole Chopin Sonata in such a manner that they sound like music heard in a dream, it will be felt that he is stretching his prerogative to the utmost. Few believed that the pianist was right; but all marvelled.

It were well, however, first to speak of the numbers played by Mr. Joseffy in which his ideas did not so much set tradition at defiance. There was the Mozart Sonata in F. Which sonata in F? There are four. Well, this is the one composed in 1789, opening with a subject made up of two bars of the common chord in simplest arpeggio form and ending the four bar phrase with the leading note. Whoever heard a Mozart sonata played in public? Joseffy must be inspired or mad to set the conventions of piano recitalists at naught in this cavalier fashion. But, strange as it may seem to doubters, the innovation was justified by the result. That fluent allegro, the exquisite adagio and the sparkling rondo were a charm to the ear. And with what spirituality Joseffy played them. Then came Brahms, three numbers, the Intermezzo, op. 2, and the Andante and Scherzo, op. 5, a sequence calculated to transform a Philistine generation into potential Brahmites. The Andante was lovely, and, if the Scherzo sounded rather like a scholar's idea of a scherzo than the legitimate product of a mood, that fact did not tell against the pianist.

The Variations from the A minor Sonata of Franz Schubert brought the audience to the conclusion that Joseffy's whispering tone, a miracle of finesse, was not a special effect chosen for the interpretation of this work or that. It was more than this; it was an artistic attitude evidently taken up in serious earnest. And when he played the exquisite "Moment Musical," in F, it seemed that no logic could stand up against the witchery of the performer's art. Yet he played the passages which Schubert marked # as though they had been piano and the piano as though it were pianissimo. But what exquisite shading—fine as the pencil work in Burne-Jones' drawing of the "Three Fates" or the down under the sea bird's wing in a picture by Hokusai. * * * Joseffy played the Mendelssohn "Spinning Song," played it so delicately that it sounded like the whirr of the wheels of Queen Mab's chariot. * * * There was a Liszt Rhapsody, No. 13, and it sounded like ghost music. The wonder of it is that Joseffy can play a melody so softly that it only seems to greet the ear with a gentle caress; yet that theme will diffuse itself in a manner to astonish and humble some noisy piano hussar. That again is genius.

Burrowes School Closes.

THE New York city branch of the Burrowes Primary Music Method came to a close last week, when ten children showed in part what they had learned the past season, two terms, under their teacher, Mrs. Carolyn Wade Green. This exhibition hour interested those present greatly, and every child showed eager desire to do its best. Two prizes for progress were awarded, to Frederika Riesberg and Helen Ward. Doris Nevin won first prize last term. The class will resume in the fall, and beginners' classes will also then be organized. Mrs. Green has met with great success in teaching this method in this first season, having some forty pupils in New York and Brooklyn. Any information desired will be given by applying to 954 Eighth avenue.

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m

ONDAY night, June 1, Henry Holden Huss played the illustrations at the closing musical lecture at the Misses Crawford's school, 89 Joralemon street.

Professional pupils of Mrs. Henry Smock Boice (voice) and Dr. Henry G. Hanchett (piano) and the Adelphi School of Musical Art gave the annual concert last night (Tuesday) in the Assembly Hall of Adelphi College. The assisting artists were Miss Emily Blanche Allen, violinist; Edward P. Johnson, tenor, and Chilion Robbins Roselle, accompanist.

The program follows:

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|--|-------------------------------|
| Night Hymn at Sea..... | Goring-Thomas |
| Miss Boice and Mr. Johnson..... | Sobeski |
| I Love You..... | Miss Elsie Swezey..... |
| Legende..... | Wieniawski |
| If I But Knew..... | Miss Allen..... |
| I Cannot Help Loving Thee..... | Smith |
| Miss Cora Louise Duncan..... | Johns |
| From Sonata in E flat, op. 31, No. 3..... | Beethoven |
| Allegro, Scherzo, Allegretto vivace..... | Miss M. Elizabeth Mayo..... |
| Spring Song (violin obligato)..... | Weil |
| Miss Bess Cheney..... | Lambert |
| One More Clasp..... | Elgar |
| Pipes of Pan..... | Porter F. At Lee..... |
| Ob Heller Tag..... | Tschaikowsky |
| Air, Les Pêcheurs de Perles..... | Bizet |
| Miss Susan S. Boice..... | Chopin |
| Etude in F, op. 10, No. 8..... | Gottschalk |
| The Last Hope..... | Miss Grace Dodge..... |
| Villanelle..... | Dell' Acqua |
| Bon Jour, Suzon..... | Pessard |
| Miss Ray H. Stillman..... | German |
| Restless River..... | German |
| Who'll Buy My Lavender?..... | Miss Kathryn M. Cloutier..... |
| Mazurka de Concert..... | Ovide Musin |
| Miss Allen..... | Meyerbeer |
| Cavatina, Roberto il Diavolo..... | Lehmann |
| If No One Ever Marries Me..... | Miss Carolyn C. At Lee..... |
| Phyllida..... | Ward |
| Little Boy Blue..... | Nevin |
| The Magic Song..... | Meyer-Helmond |
| Mr. Johnson..... | Mattei |
| Slumber Song..... | Gounod |
| Cavatina, La Reine de Saba..... | Liszt |
| Second Rhapsodie Hongroise..... | Dr. Henry G. Hanchett..... |
| Bella Figlia, Rigoletto..... | Verdi |
| Miss Boice and Miss Cloutier, Mr. Johnson and Mr. Andrews..... | |

Carl Venth will close his violin school the middle of June and with Mrs. Venth will go to Maine for a three

months' sojourn. The Venth's have an ideal summer home on Sabago Lake.

Arthur Claassen (conductor of the Brooklyn Arion) and Hugo Steinbruch (conductor of the Brooklyn Saengerbund) will go to the Baltimore Saengerbund with their clubs. The Arion and Saengerbund are two of the societies entered in the singing contest for the Kaiser Prize. The Saengerfest opens in the Monumental City Sunday, June 14.

Mr. and Mrs. Van York.

THE following notices relate to the singing of Mr. and Mrs. Theodore van York at the Malone musical festival:

Mr. Van York possesses a magnificent tenor voice, pure and clear, of great range and perfect control. He was at all times greeted with great applause, but the pathetic tenderness with which he rendered the Serenade, written by Frank Sawyer, a former Malone boy, now deceased, brought up old memories and fairly moved some to tears. Mr. Van York's high notes, which he seemed to delight in holding to with rare softness and expression, are superb. Mrs. Van York also proved a great favorite with the chorus and audience, and the more she sang the better she pleased. Her voice is of singularly telling quality, particularly when singing with others, and her vocalization is fine. She sang many beautiful things, but nowhere did she appear to better advantage than in her rendition in "Faust" as Marguerite, especially in the Jewel Song. She, too, possesses a soprano voice of great range, and her appearance on the stage was so simple and unostentatious that her hold upon the sympathies of the audience was always strong and effective.—Malone (N. Y.) The Farmer, May 20.

Mrs. Van York's singing was a revelation. High notes or low notes were reached with the same clear, sweet tone that had characterized her singing throughout the concert; that she is an artist of ability no one doubts, and all hope to see her on some future occasion. Mr. Van York is a tenor singer of marked ability, and he ranks well to the front in musical circles.—Malone (N. Y.) Palladium, May 20.

Broad Street Conservatory.

AN unusually interesting organ recital was given at the Broad Street Conservatory of Music, at 1329 and 1331 South Broad street, Philadelphia, on Wednesday afternoon, May 27, 1903, by William Salt, Jr., of Trenton, N. J., who graduates from the conservatory this year. The program follows:

| | |
|---|---------|
| Grand Chorus..... | Dubois |
| Fugue in G minor..... | Bach |
| Cantilene Nuptiale..... | Dubois |
| Evening Prayer..... | Smart |
| Chœur in F..... | Salome |
| Grand March, from Aida..... | Shelley |
| Maestoso, from Second Sonata for organ..... | Merkel |
| Violin solo, Concerto..... | David |

PUPILS OF EDUARD REUSS.

THE following press notices of Miss Amelie Klose, Miss Johanna Krugmann and George D'Haage, pupils of Eduard Reuss, of Dresden, are decidedly interesting.

La Suisse, of Geneva, writes:

Miss Amelie Klose, pupil of Eduard Reuss, of Dresden, gave a Liszt concert at Geneva, in which she played with the greatest success the Grand Sonata and several pieces out of the "Années de Pèlerinage" and the "Harmonies Poétiques." Miss Klose showed herself to be a very serious artist of deep musical intelligence. She not only observed the "letter" of the pieces played, but was saturated with their spirit. Her play manifests great mastery, and we feel that we have to do with a sincere admirer of Liszt, who also knows thoroughly his works. This last quality she owes in the first place to the well grounded teaching of Eduard Reuss, who was acknowledged to be one of the most distinguished pupils of Liszt. Miss Klose displays almost manly power, yet can with her singing tone bring out deep inner feeling. Her attack and delivery are rich in surprising nuances.

The Tribune of Lausanne writes respecting her concert at Lausanne:

To play Liszt a whole evening requires courage. Miss Amelie Klose was so bold, and we are very thankful for her being so, for while she revealed to us the still only partially known Liszt, she gave us the opportunity of hearing and applauding one of the most admirable pianists of our time. Miss Klose, thanks to her excellent instruction from Liszt's distinguished pupil, Eduard Reuss, possesses everything requisite to interpret the works of the Weimar master, an impeccable technique, fingers, now of steel, now of satin, together with deep, poetic feeling and perfect surrender to Liszt's music. She has penetrated thoroughly into the thoughts of the composer, and renders them with unconquerable clearness, power and warmth of feeling. The execution of the Grand Sonata, one of the most difficult works for a piano player, was masterly and an honor to both the performer and her teacher in Dresden.

Miss Amelie Klose has also played in "Karlsruhe" with the violinist Henri Marteau. The Badische Post says:

The piano part of the two sonatas of Fauré and Beethoven was undertaken by Miss Klose. That she appeared by the side of Marteau is evidence of great executive ability. She executed her task with admirable certainty, appropriate technique and deep comprehension. In the second movement of the "Kreutzer Sonata" and the andante of the "Variations," the merits of her playing could be seen to the best advantage. She fully deserved a large share of the liberal applause. Both artists received compliments from the Grand Duchess and the Hereditary Grand Duke, who were present at the concert.

The Badische Beobachter writes:

Miss Klose proved herself a worthy partner for Henri Marteau, and completed her task with admirable sureness. In the two compositions by Fauré and still more in the "Kreutzer Sonata," by Beethoven, she revealed an intelligent conception. We followed her playing with interest and were delighted with her natural musical feeling, and the purity and clearness of the lines of her expressive rendition, as well as her astonishing technique. We must not omit to say that all these merits are the achievements of her long studies for years with Eduard Reuss.

In the examination concert of the Royal Conservatory in Dresden Miss Klose appeared, and the Dresden Journal reports:

In our opinion the performance of the young pianists from the school of Herr Reuss was of the highest interest. Miss Johanna Krugmann has at her command an extraordinary technique and an excellent talent of delivery. Her rendering of the Thirteenth Rhapsody of Liszt was faultless and a model performance. It must be described as the best piano performance in this year's concerts of the Royal Conservatory. The delicacy and flexibility of the touch of the young lady were admirable.

The Dresdener Nachrichten says:

In the Conservatory concert of this year the most valuable musically was the rendering of the Thirteenth Rhapsody of Liszt by Miss Johanna Krugmann, a pupil of Eduard Reuss, which she gave with the greatest success. The young lady played with extraordinary musical feeling, and has at her command a very round touch in all dynamic gradations, and knows how to phrase with taste.

The following notice is of an American pupil of Eduard Reuss:

GEORGE D'HAAGE.

George d'Haage, the new musical director of the Reading Liederkreis, is one of this city's most accomplished pianists. He took a three years' course at the Royal Conservatory of Music in Dresden, and was taught by Eduard Reuss. He gave a most successful and artistic recital in Rajah Temple.

This year Eduard Reuss will be the pianist of the festival of the Allgemeinen Deutschen Musikverein in Basel, and play there in several concerts.

RAFAEL JOSEFFY.

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Music Teachers' National Association.

UNUSUAL features of the convention are: First—it is the quarter centennial of the M. T. N. A. Second—It is the first meeting of the National Association in the South. Third—It is a joint meeting with the Southern Music Teachers' Association. Fourth—It is held in a cool place—one of the most beautiful and picturesque spots in America.

PLACE OF MEETING.

Asheville, the famous all year round health and pleasure resort, is an enterprising city of 20,000 inhabitants, situated at an altitude of 2,200 feet above the level of the sea, in the heart of the rugged and picturesque mountains of western North Carolina. Its altitude insures comfortable weather, even in July. It is an ideal summer convention city, and can amply care for 3,000 or 4,000 visitors at one time.

JOINT MEETING.

The Music Teachers' National Association goes out of its beaten paths this year in response to a cordial invitation from the Southern Music Teachers' Association (J. W. Jeurwine, Roanoke, Va., president) to meet at Asheville, N. C., in joint session. The Southern Association is young, but energetic, and will undoubtedly gain great strength from the meeting.

THE PROGRAMS.

The program committee has been unusually fortunate in securing many artists of national, some of international, reputation. An incomplete list follows, representing every section of the country:

Pianists—William H. Sherwood and W. C. E. Seeböck (Chicago), Ernest R. Kroeger (St. Louis), Dr. Henry G. Hanchett, Henry Holden Huss (New York), Clarence G. Hamilton (Providence, R. I.), Walter Spry (Chicago), Harold von Mikkwitz (Sherman, Tex.), Henry Eames (University of Nebraska, Lincoln), Georgia Kober (Chicago), Otto Pfefferkorn (Brenen College, Georgia), Frank Nelson (Knoxville, Tenn.).

Vocalists—Dr. Carl E. Dufft, bass (New York), Frederic Martin, bass (Boston), Miss Pauline Woltmann, contralto (Boston), Miss Dell Martin Kendall, soprano (Cincinnati), Rowland D. Williams, baritone (Memphis), Edith Marion Clark-Harker (Biltmore).

Violinists—Albert T. Foster (Providence, R. I.), William Gusness (Knoxville).

Organist—F. Flaxington Harker, in recital at All Souls' Church, Biltmore.

Round Table Conferences for Teachers of Piano, Voice, Organ and Theory—Dr. Hanchett (New York), F. L. York (Detroit), G. W. Bryant (Durham, North Carolina), Prof. Willard Kimball (University of Nebraska), W. D. Armstrong (Alton, Ill.), August Geiger (La Grange, Ga.), Carl Grimm (Cincinnati), J. W. Jeurwine (Roanoke, Va.), Prof. F. A. Parker (University of Wisconsin), A. J. H. Barbour (Cincinnati), Dr. B. F. Walters, Jr. (Philadelphia), Charles W. Landon (Dallas, Tex.), Dr. Carl E. Dufft, W. H. Sherwood, Dr. R. H. Peters, Louis M. Hubbard and others.

SPECIAL FEATURES.

1. A delightful ride on the afternoon of Wednesday, July 1, over Vanderbilt's magnificent country home—"Biltmore" estate, ending with an organ recital in the Vanderbilt church—All Souls' Church. Come Tuesday and stay till Saturday.

2. Analytical recital by Dr. Henry G. Hanchett. Subject: "Certain Tendencies in Recent American Composition," with program of illustrations.

3. In commemoration of the association's quarter centennial, papers will be read by N. Coe Stewart, of Cleveland, Ohio; A. L. Manchester, of Boston, ex-presidents of the M. T. N. A., and others, reviewing different phases of music life as it has developed during the past quarter century.

4. A social reunion at Battery Park Hotel, Tuesday evening, June 30. This is for all who are interested in cultivating a social and fraternal spirit among musicians. Be sure not to miss this important and enjoyable event.

5. Prof. Enoch W. Pearson, director of music in the Philadelphia public schools, will have charge of the public school music section, on which great emphasis will be

laid, in the hope of arousing widespread interest in this important work.

HEADQUARTERS.

The Battery Park Hotel will be the headquarters of the association. Convention rates of this hotel are \$2.50 per day and upward.

HOTEL RATES.

All Asheville hotels offer special convention rates, ranging from \$1 per day upward. Write to secretary of Asheville Board of Trade for printed list of hotels and boarding houses, with rates.

RAILROAD RATES.

The Southeastern Passenger Association (including all the States south of the Potomac and Ohio rivers and east of the Mississippi River) has granted a rate of one fare plus \$2 for round trip to Asheville for the Southern Educational Association and all who go to Asheville at this time. At the time this circular is issued, the transportation committee of the M. T. N. A. has not been able to secure equally good rates from the other passenger associations, but will undoubtedly obtain a rate of one fare and a third on the certificate plan.

Annual College Concerts.

BEFORE audiences that literally packed the hall the advanced students of the New York College of Music gave their annual concerts Thursday afternoon and Friday evening of last week at the College Hall.

The interesting program opened with an arrangement for two pianos of Mendelssohn's "Ruy Blas" overture, played by the Misses Lillian M. Keen, Etta Matz, Blanche Steiermann and Mildred van Vliet. The young members of the piano orchestra maintained admirable rhythm and ensemble.

In Liszt's Eleventh Hungarian Rhapsodie Miss Marion Luyster showed well trained fingers and no small share of musical spirit. Miss Sarah Rothschild played violin solos by Bohm and Tschetschulin with a sympathetic tone and creditable musical understanding. Facile finger technic and clear touch distinguished Miss Bertha Jacobson's performance of the Moszkowski E major Waltz.

Miss Mary L. Kernan, in songs by Cowen and Harris, proved herself possessed of a pretty stage presence, a pretty voice and very pretty sentiment. Miss Elsa Breidt, whose work has several times been praised in these columns, again demonstrated her undeniable talent. She is a young pianist of serious endeavor. In her are united natural ability and sound musical and technical training. She played the first movement of the Schumann Piano Concerto with aplomb and with unusual insight. The cadenza was particularly good. Miss Mamie Fischer made quite a hit with her violin solo, "The Bee," which she did with speed and clarity.

Miss Augusta Zuckermann is an embryo Carrefio. She has force, fire, confidence and dash, all under good control and all tempered with taste and intelligence. It does not take peculiar prophetic powers to predict an uncommonly bright future for Miss Zuckermann. The program ended with an excellent performance of Mendelssohn's D minor Trio, played by Harfield Stockwell, Isidor Segal and Max Herzberg. Director Lambert is to be congratulated on the high standard maintained at these concerts. They were better than some given here this winter by professionals. The Lambert piano pupils always remind one of Bülow's saying: "In order to be a pianist one must have fingers rather than hands." The Lambert pupils have fingers and they have been shown how to use them.

Judge Finck.

HENRY T. FINCK, the eminent musical critic of the New York Evening Post, has been selected as the leading judge at the forthcoming Baltimore Saengerfest.

HENRI DUMARTHERAY.

BROOKLYN society's interest in the study of the French language is not generally supposed to extend far beyond the limits of the fashionable conference Française—a function ordinarily consisting of cut and dried observations upon art and literature. As a matter of fact, however, it has very quietly reached a point where it is quite likely to culminate in the first preaching in the United States of a new gospel in the matter of acquiring the true Parisian accent. It seems that several members of the fashionable Heights contingent who have recently made lengthy sojourns in Paris have returned with most glowing accounts of the results to be obtained by the highly revolutionary methods of a certain Henri Dumartheray. As a sequel there is on foot a movement to send for this apostle of an ultra-modern idea to introduce his methods to the new world by the way of Brooklyn Heights. It is a unique undertaking for society to send 3,000 miles for a specialist in pronunciation, but one amply warranted by a unique opportunity.

Mr. Dumartheray's method may be said to correct difficulties which are physiological rather than philological. In a sense it bears a relation to the technical training of the fingers for piano playing and still more strongly resembles the culture of the voice for singing. It consists of a profoundly scientific study of the fifteen elementary sounds of the French language, which corresponds to the study of the scales in music, this continuing until the pupil is able to pronounce these sounds with absolute purity, and to take and hold the required position of the tongue and lips. Then is pronunciation par la vue along the lines originated by suitable exercises. Another point that is early insisted upon by Abbé Rousselot, the recognized head of phonetics in the world. In fact pupils are required to write phonetically before beginning to read. Two most ingenious mechanical devices are employed, Rousselot's explorateur de la langue, and a false palate. The former is a tiny silver bell, beautifully mounted on a base of green marble. If properly held against the side of the throat it will buzz faintly whenever the pronunciation is absolutely correct. The false palate is not so pretty. It serves, however, as a guide to the right position of the tongue, and also insures correctness of the palatal sounds. The crowning result of the Dumartheray method is the proper placing of the voice. This method would be worthy of wide comment if it stopped at the training of English and American people to speak French with a practically faultless accent, but it does more. By adopting it the Frenchman speaks better French and the Englishman better English, while not the least of its benefits—and one which commends it to certain sections of the United States—is the fact that it gives the ordinary speaking voice a most agreeable quality.

Organists' Dinner.

THE American Guild of Organists held its annual dinner last Wednesday at the Hotel Lorraine. Many members from out of town were present. The speeches were made by the Rev. Dr. Percy S. Grant, Robert E. Hope-Jones, of England, and George W. Chadwick. During his speech Mr. Hope-Jones explained his diaphone for making sound waves visible.

Wagner Festival Composers.

THE leaders who will conduct at the Berlin Wagner Festival in October are Camille Chevillard, France; Edward Grieg, Scandinavia; Rimsky-Korsakoff, Russia; Toscanini, Italy; Sir Alexander Mackenzie or Sir Hubert Parry, England, and Prof. E. S. Kelley, United States. The concerts will represent the historical development of music from Gluck to Wagner.

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CLEVELAND.

CLEVELAND, May 28, 1903.



HANS KRONOLD, violoncellist, of New York, assisted by Miss Caroline Harter, violinist, and Mrs. C. H. Wellman, pianist, gave a recital May 18 at the Euclid Avenue Congregational Church for the benefit of Lake Erie College.

Miss Harter and Mrs. Wellman have been associated with Mr. Kronold on many more or less formal programs here and in New York during the past two seasons, but this was their first public concert in Cleveland, and the results financially and socially, as well as musically, were extremely gratifying.

Mr. Kronold's well known musicianly and poetic interpretations on his expressive instrument need no comment.

Miss Harter in the "Scène de la Czarda" of Hubay evinced such technical skill and magnetic temperament as is always appreciated both by the learned and the unlearned.

The "Scotch Poem," by MacDowell; the brilliant Moscheles "Etude Chromatique," the accompaniments and trio work proved Mrs. Wellman a pianist of versatile ability, whose ample technic, sympathetic conception and splendid endurance make her an exception among amateurs, and press close on professional standards.

The trios played were the "Serenade," Leibe; Norwegian Dances, op. 35, Grieg, and the Arensky D minor, op. 32, which is the composer's elegy on the life of Davidoff. The four movements of this composition are of such compelling beauty and charm that the final cadences are regretfully heard, and fittingly closed an evening whose tour ensemble was sans reproche.

The organ at the Euclid Avenue Methodist Church, which was damaged by fire the night after its installation last fall, was again formally opened May 19 by William B. Colson. The instrument, though small, is very comprehensive, the reeds and string tones being specially good, though not disproportionately strong. With excerpts ranging from Handel to Hubay-Lemare, the resources of the organ were fully exploited, to the evident enjoyment of the audience. Assisting Mr. Colson were E. H. Douglass, tenor; Miss Lewis, contralto, and Miss Sadie Walker, violinist.

Delightfully informal and ideal are the musicales frequently given by Dr. and Mrs. A. A. La Vigne at their home on Kennard street, where most of Cleveland's best musicians find their way from time to time. Dr. La Vigne, himself a tenor of recognized ability, and his wife, a most excellent accompanist, are past masters in the art of truly entertaining.

On a recent occasion the evening was interspersed with songs by Miss Jassamine Pike, soprano; Miss Eda Keller, mezzo; Mrs. Charles McDonald, soprano, and Mr. Wallace, of Kansas City, who has been in New York studying with Francis Fischer Powers. The names bespeak the most thorough enjoyment.

A concert by a chorus of selected voices from the different high schools was a worthy innovation instituted by J. Powell Jones, director of music in the high schools. Gade's cantata, the "Erl King's Daughter," was well sung, accompanied by Johnston's Orchestra, with Herbert Sisson at the piano. The chorus singing was surprisingly good, and may well constitute a valuable factor in the student's general education. Miss Hilker, Miss Lewis and Almon Knowles, baritone, were the soloists who gave a miscellaneous program after the cantata.

Hermann Hamm's recent pupils recital was well attended, and particularly interesting on account of the fact that Mr. Hamm is teaching the much discussed Lankow system. Students who have now been practicing the method for a year or more show more conclusively what it can do. A remarkably free, even and pure tone in all registers is attained, such as has hitherto been the exclusive possession of the exceptionally rare and gifted artist.

One of the choral numbers was the Mendelssohn "Hear My Prayer" which, however, lacked the organ accompaniment and lost in effect by a too rapid tempo. Miss Emma Sprowl sang the soprano solo with perfect assurance and ease.

A. W. Cogswell, for fourteen years the baritone in the quartet choir of Calvary Church, has resigned his position there in order, for a time at least, to enjoy a rest from the confining routine of church singing. Meantime Mr. Cogswell is filling a number of out of town engagements as special soloist. In the fall it is quite probable that he will take up his residence either in New York or Philadelphia, where he will specialize voice building and tone production in a still greater degree than is possible here.

The Singers' Club gave their annual concert at Elyria, Ohio, April 29, with the usual enthusiastic reception. Harry P. Cole, tenor; F. W. Braggins, baritone, and J. McF. Howie, tenor, were the soloists; Charles E. Clemens, conductor, and James H. Rogers accompanist.

Miss Pauline Hilker, soprano, was the musical delegate of the Fortnightly Club at the biennial convention of Federated Clubs in Rochester. In "If I Could Take Your Tears, Love," a new song by Miss Patty Stair, whose compositions have been so favorably received everywhere, Miss Hilker achieved a notable success both for herself and the composer.

Charles E. Clemens opened the organ of the new German Lutheran Church at the dedication May 10, with the "Hallelujah" ("Mount of Olives"), Beethoven; Prelude and Fugue in A minor, Bach; Symphony in C, Haydn, and "Hallelujah" ("Messiah"), Handel.

A noteworthy pupils' recital was that of E. H. Douglass' at the Aeolian Recital Hall, May 21. The program is indicative of the kind of study Mr. Douglass prescribes for his students, and not without effect:

| | |
|--|----------------|
| Duet, Twilight..... | Nevin |
| Dr. and Mrs. H. U. Maxwell..... | |
| Honor and Arms (Samson)..... | Handel |
| George Day..... | |
| Polonaise (Mignon)..... | Thomas |
| Miss Sadie Ames..... | |
| Rolling and Foaming Billows (Creation)..... | Haydn |
| Charles H. Hill..... | |
| Without Thee..... | D'Harlelot |
| Mrs. Maxwell..... | |
| Comfort Ye and Every Valley (Messiah)..... | Handel |
| Dr. J. W. Forquer..... | |
| Prayer from Der Freischütz..... | C. v. Weber |
| Mrs. Frank Ford..... | |
| Three Spinning Songs..... | E. German |
| All the World Awakes Today..... | |
| The Dew Upon the Lily..... | |
| My Song Is of the Sturdy North..... | J. M. F. Howie |
| Eye Hath Not Seen (Holy City)..... | Gaul |
| Mrs. Cook..... | |
| With Verdure Clad (Creation)..... | Haydn |
| Miss Estelle Maxceiner..... | |
| Miss Mary Muckley and Miss Rheinhardt, accompanists..... | |

At Herbert Sisson's fourth organ recital George Hodges, tenor, sang "Light, Light at Last," from "Sleeping Beauty," by Cowen; "Spring Song," Mackenzie; "The Protestant," J. L. Hatton; "Bedouin Love Song," Pin-

suti, and "Stand to Your Horses," M. V. White. One always anticipates Mr. Hodges' songs with an assurance of aesthetic satisfaction. L. E. J.

MONTREAL.

MONTREAL, MAY 29, 1903.

THE season of 1902-03 came to an end with a concert given by the Metropolitan Opera House Orchestra, with Madame Nordica and Edouard de Részke as soloists, in the Arena on Wednesday evening last, J. S. Duss conductor. The following was the program:

| | |
|--|-------------|
| Overture, William Tell..... | Rossini |
| Aria, La Juive (Si la rigueur)..... | Halévy |
| Two Movements, Symphonie Pathétique..... | Tchaikowsky |
| Aria, Il Trovatore (Act I)..... | Verdi |
| Madame Nordica..... | |
| Dance Suite from the music to Henry VIII..... | Germain |
| Morris Dance, Shepherd's Dance, Torch Dance..... | |
| Prelude to Lohengrin..... | Wagner |
| Introduction to Act III, Lohengrin..... | |
| A un Portrait..... | Denza |
| Serenade, Damnation of Faust..... | Berlioz |
| M. de Reszke..... | |
| Inflammatus, from Stabat Mater..... | Rossini |
| Madame Nordica and Chorus..... | |
| Dance of the Sun Feast (American Indian)..... | Waller |

The performance by the orchestra as a whole was accomplished with a degree of smoothness, finish that was highly commendable. The best numbers, perhaps, were the selections from "Lohengrin," which were spirited and dashing. The audience demanded encores, and Mr. Duss kindly consented to respond. Madame Nordica scored a most pronounced success. M. De Reszke, too, was in excellent voice, and his delivery of the aria "La Juive" captivated the audience, and he had to give two encores.

The season was a most interesting one. The pianists who appeared this season were Gabrilowitsch, Mark Hambourg, Pugno, Roger-Miclos and Katherine Ruth Heyman. The vocalists of prominence were Mlle. Zélie de Lussan, Ada Crossley, David Baxter and Watkin Mills. The violin was only represented by Kocian. The violoncellist was Mlle. Flavie van den Hende. The ten symphony concerts by Goulet Symphony Orchestra met with a fair measure of success, and last but not least was the entertainment given by the Kneisel Quartet, and we also had many local entertainments which were more or less interesting.

HARRY B. COHN.

Effie Stewart at Bethlehem.

MISS EFFIE STEWART, one of the sopranos at the recent Bach Festival in Bethlehem, Pa., was favorably mentioned by local and out of town critics. The following are culled from some of the reports:

Miss Stewart was soloist in "Sleepers, Wake," at Worcester last year. Her voice is big in volume and tone clear and full. She was at her best in the cantata, singing with great effect and carrying the sympathy of the house through a trying ordeal with the oboe d'amour, which lost a beat in the second duet for bass and soprano. —Philadelphia North American.

Miss Stewart sings with dramatic effect and puts much color into her work. —The Globe, South Bethlehem.

Miss Stewart was in better vocal condition. She had to contend with a complete breakdown on the part of the violin concertmaster in his violin obligato to her solo, "Yes, Yes, My Heart," but emerged victoriously. —New York Times.

Miss Effie Stewart has a wonderfully bright voice and used it to excellent advantage with fine modulating power. Her final aria, "Naught Against the Power He Wieldeth," was grandly sung. Its strength and confidence was sublime, and the singer reached the depth of the piece. —Bethlehem Times.



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PHILADELPHIA.

PHILADELPHIA, June 2, 1903.

THE season at the various pleasure parks about Philadelphia opened on Decoration Day. Creator and his band, assisted by Madame Barili, soprano, is the musical attraction at Willow Grove; Signor Giannini's famous Italian band, under the direction of Martini, is at Woodside Park, and Fairman's Boston Concert Band, and May Cooke, soprano and cornetist, will give daily concerts at Chestnut Hill Park.

The cantata of "David, the Shepherd Boy" was given by the South Branch Christian Endeavor Choir at Witherspoon Hall on Thursday evening, May 28. The choir had the assistance of the Apollo Quartet, and the cantata was conducted by Dr. W. W. Crowe.

The Chaminade Club gave the last of its season's musicales at Griffith Hall on Thursday evening, when an interesting and varied number of compositions were presented. Chief among them was Liza Lehmann's "The Daisy Chain," a song cycle, which was interpreted by Myrta French Kuersteiner, Mrs. Russell King Miller, George Dundas and Frederick Rees.

An unusually interesting organ recital was given at the Broad Street Conservatory of Music on Wednesday afternoon last by William Salt, Jr., of Trenton, N. J., who graduates from the conservatory this year.

The Pennsylvania Conservatory of Music gave the third of four students' concerts in Conservatory Hall on Friday evening. An interesting program was given by the Misses Florence Moore, Ethel Wilt, Flora Eppler, Bessie Bean, Florence Brooks, Martha Heisch, Mae Ellis, Josephine Nolte, Alice Moyer, and Fred Bernhardt, Curtis K. Mullin, Harry Frey and Albert Tasker.

The ninth annual musicale by the pupils of Mrs. Phillips-Jenkins was given at the Garrick Theatre on Monday evening. These events are always of exceptional interest and this concert was particularly so, through the unusually attractive program presented, as follows:

Peggy.

Pupils of the school.

My True Love Hath My Heart.

Miss Panay Ottwell.

A May Morning.

Mrs. F. L. Hooven.

Sapphic Ode.

Miss Sara Dunlap.

Three Little Maids from School.

Mrs. Eberhardt and the Misses Penrose and Phalen.

Ah quel giorno.

Miss Edith M. Boyd.

Ernani Involami.

Mrs. Leopold Bellak.

The Cuckoo.

Miss Florence Lewes.

Le Parlate d'Amor.

Miss Elizabeth Evans.

I Know of Two Bright Eyes.

Miss Mary Kerwick.

Sing Heigh-ho.
Misses Mossbrook and Smith.
Snowflakes.Miss Ella M. Stemmer.
L'Amore, Saro Constante.
Miss Grace Adelaide Seymour.
Death and the Maiden.Miss Josephine Stasen.
Elsa's Dream.
Miss Edith Digman Glass.
Spring Song.Miss Florence Zita Sheehan.
Marching Along.
Miss Mable C. Patton.
Plus de Tourments.Miss Felicia Moniot.
Allons sans crainte.
Misses Morgan and Musrin.
Margaret at the Spinning Wheel.
Miss Augusta Feistle.Berceuse.
Miss Margaret Chapman.
Dich Theure Halle.
Mrs. Leopold Bellak.Voce di primavera.
Miss Flora Bradley.
Blow, Blow, Thou Winter Wind.
Miss Rosalie Hutton.Bravour.
Miss Edith Digman Glass.
The Rhinemaiden's Song.

Mrs. Henry Bossert, Mrs. E. C. Bailey and Miss Emma Fraley.

Je suis Titania.
Miss Grace Seymour.

Chevalier Belle-Etoile.

Miss Josephine Stasen.

The Blue Danube Waltz.

Pupils of the school.

The chorus of Mrs. Jenkins' school numbers upward of forty voices, and among the assistants at the concert were William Silvano Thunder, at the piano; Charles F. Schoenthal, flutist, and Christian P. W. Kreins, violinist. At the close of the concert Mrs. Jenkins gave an informal reception on the stage of the theatre.

The graduates' concert of the pupils of the Hyperion School of Music took place at the Musical Fund Hall on Thursday evening of last week, under the direction of Franklin E. Cresson and John W. Pommer, Jr. Among the pupils taking part in the concert were Misses Laura Winifred Jacobs, Mabel P. Ferguson, Carrie L. Meile, Anna Mukenfus, Elizabeth Pattee, Helen A. Chew, May Patterson, Elsie Hinkle, Clara B. Crosin, Hattie W. Matthews and Helen H. Brendlinger, Mrs. F. C. Newbourg, and Rees J. Frescoln, George R. Pomeroy, Frank Sayre, William Brown, Eugene K. Krause, N. A. Chestnut, D. Houseman, Harry C. Detweiler and J. Louis Craig.

One of the most pleasing of the spring musicales was that given by Philip Dalmas, under the alluring title "A Festival of Song," at Griffith Hall last Wednesday evening. In the presentation of a long and varied program Mr.

Dalmas was assisted by Miss Cecilia Rozet Drescher, Miss Anna Moomay and Miss Florence Piatt, sopranos; Mrs. Sarah MacDonald Sheridan, Miss Rebekah M. Conway and Miss Mildred Kerr, contraltos; James V. Glisson, tenor; G. Russell Strauss and Lewis Kriedler, baritones, and Charles F. Griffith and Morris Ware, basses. Examples of the work of composers of several centuries were presented, and the various ballads and lieder, duets, and chansons included the work of composers of many lands.

W. W. HAMMOND.

REISENAUER COMING.

[SPECIAL CABLE.]

HAMPSTEAD, JUNE 2, 1903.

To The Musical Courier:

Reisenauer has been engaged for an American tour next season and will play the Everett piano. O. F.

Alfred Reisenauer was one of the famous group of Liszt pupils that included Rosenthal, D'Albert, Siloti, Stavenhagen and others. He has played with exceptional success in Germany, England, Russia and Scandinavia. He is a professor at the Leipsic Conservatory. His repertory is vast and his style generic.

Obituary.

Giuseppe Cremonini.

BY the sudden death of Giuseppe Cremonini, the tenor, Italy has lost one of her best known and most sympathetic artists. Born at Cremona, thirty-six years ago, he began his studies under the Cavaliere G. Cima, and made his first appearance when very young at the Politeama of Genoa, and his success at once indicated a brilliant future. He immediately received numerous offers of engagements and appeared in most of the Italian theatres. But his activity was not limited to his native land; he appeared for two seasons in South America and for two seasons in this country under Mr. Grau's management, and he sang also in Madrid, Monte Carlo, Alexandria, and for two seasons at Covent Garden, London, and was always received with enthusiasm. His repertory was extensive and he was admired equally in "Lohengrin," "Romeo" and "Faust." He created Des Grieux in Puccini's "Manon Lescaut" in Turin, and was selected for Franchetti's "Fior d'Alpe" at La Scala, Milan. He appeared also in "Regina di Saba" at Trieste. He was admirably adapted for heroic parts, his tall, graceful figure, his handsome face and his dramatic power enhancing the effect of his vocal gifts. As a great artist and a most amiable and attractive man, he is deeply regretted by all his countrymen. He leaves a widow and children.



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EDITOR-IN-CHIEF

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CALVE is not to sing "Carmen" in Berlin, after all. The populace is quiet.

THE silly season has really arrived. Read the Sunday school column of the New York Sun's pious scribbler of musical doings.

"THERE is no new way to express music," writes a Philadelphia essayist. No, only the same old way, that's all—just Adams', the National and the American Express Companies.

ON Sunday several of the New York daily papers announced the engagement of Thibaud, the violinist, for an American tour next season—a piece of news printed by THE MUSICAL COURIER just a fortnight ago.

IF it be true that Felix Weingartner will be brought from Europe as the next conductor of the Philharmonic Society, then it is a consummation very devoutly to be wished by the music lovers of this city and elsewhere.

AT the Berlin Wagner celebration in October Prof. Edgar S. Kelley, of Yale, will conduct the overture to his opera "Aladdin" as the American selection. John Philip Sousa was invited to lead one of his marches in the concert of contemporaneous music. These announcements have filled other American composers with perceptible joy.

TERNINA has been engaged as the leading dramatic soprano for next season at the Metropolitan Opera House. That probably means the passing of Eames. She need not despair, however, for it is a well known fact that all the European opera houses dote on American singers and pay them princely salaries simply because they are Americans. Jolly folk, these European operatic managers! Madame Eames will like them.

JAROSLAV KOCIAN arrived here on the Deutschland last Thursday and returned to W. C. Clopton the Guarnerius violin which the young artist had been accused of appropriating. As stated at the time in THE MUSICAL COURIER, the whole affair was a misunderstanding and Kocian sinned less than he was sinned against. Without going into details that do not concern the public, it is but fair to state that at no stage of the matter did Kocian play any but a strictly honorable part. His return to New York is the best proof in his favor.

THE following officers were elected at a meeting held by the Philharmonic Society Wednesday: President, Andrew Carnegie; vice president, Richard Arnold; secretary, Felix F. Leifels; treasurer, Henry P. Schmitt; librarian, Robert Reitz. Directors, Richard Klugescheid, Louis Kester, Gustav Dannreuther, August Roebelen, Ernst Bauer and Louis Schmidt; trustees, Anton Reiff, Carl Sohst and Philip Walther. There are not many changes in the executive staff. Does this mean that there will be no change in the policy of the organization for next season? The outlook is bleak, to say the least. In this connection let there be quoted an editorial paragraph from the Evening Sun of May 28: "At yesterday's special meeting of the Philharmonic Society an illuminated address was presented to an active member of the society, congratulating him on the twenty-fifth anniversary of his association with it. They very dearly love a veteran up there. That is said by some to be the principal reason why we can't have a real permanent orchestra." One by one the New York dailies are taking their cue from THE

MUSICAL COURIER in this question of a permanent orchestra for the metropolis.

WORCESTER, April 15, 1903.

To The Musical Courier:

About a year ago, if my memory is not at fault, you gave in your publication a list of salaries paid the leading singers in the Metropolitan Opera Company that season, including Sembrich, Melba, Eames, Nordica, Calvé, Plançon and Edouard and Jean de Reszké.

Would it be asking too much for you to give them again in one of your issues soon? Having had an argument on this subject, would very much like to see it published again. If you cannot do this, will you give me the date of the issue in which it appeared? Most respectfully,

A. E. ACKLEY.

EVERY sensible person knows nowadays that all the published salaries of the Grau singers were fictitious, and that absurd exaggeration was an im-

THE TWEED OF MUSIC.

portant part of the managerial methods by common consent called the "star system." Those on the inside knew long ago that the contracts shown by the singers to the credulous music reporters were not the original agreements made between the artist and the manager. For obvious reasons these private and binding contracts (in which a certain clause made null and void all documents shown to the reporter critics) were not exposed to public or to reportorial view. Naturally enough, it lies in the singer's interest to publish wrong figures about his salary. But the man who is sent to the operatic dressing rooms for "news" should not let the singer make a butt of him and of the public.

The root of the evil lies in the love of sensationalism fostered by the musical columns of our daily press. The majority of our daily critics are merely excellent press agents, whose pens may be bought easily enough merely by giving the process any other name. Portraits of artists annexed to lengthy accounts of their pet animals, their personal likes and dislikes, their private life, and to diagrams of their corsets and bicycling suits, all these exciting facts would be an adornment to a housemaids' weekly, but are very nearly a disgrace to a musical column that makes even a pretense at dignity.

THE MUSICAL COURIER has more than a faint suspicion that Manager Conried will to a large extent break up this unseemly league of singers and critics. It is a blot on the fair name of both the musical and the journalistic professions. Before all things, however, it is a mockery of the public, and this should not be tolerated. The Tweed of musical politics must go, and THE MUSICAL COURIER will not rest until he does.

DUSS has come to New York, Duss and his artists are drawing tremendous crowds to Madison Square Garden, and the entire Duss enterprise will without much doubt be a tremendous artistic and financial success. And all this in the face of opposition, ridicule and abuse on the part of those daily newspaper reporters of music who were not given fat commissions to write "programmatical notes" and press puffs for the Duss concerts.

It is a sad commentary on the power—or, rather, the lack of it—of these same reporters. We have often pointed out that their opinions carry absolutely no weight in New York or outside of it. The Duss triumph throughout the country and now at Madison Square Garden is an eloquent vindication of our standpoint. It will be remembered that in these pages there was reproduced not long ago the facsimile of a letter written to THE MUSICAL COURIER by the manager of Mr. Duss, in which was contained the unsolicited statement that the Duss tour had been advertised solely in this paper, and that the brilliant list of bookings was due and traceable

to the aforementioned advertisement. It is known by everybody interested in musical matters that the recent Duss tour was one of the most conspicuous financial successes in the history of music.

These are facts, and to the thinking musician they must and do appeal with peculiar force. The cause and effect are quite apparent to even a tyro in matters commercial. The whole affair has been only another convincing demonstration—were any needed—of the unlimited power for good wielded by THE MUSICAL COURIER in the musical life of the world.

When the gist of the argument is sifted down there remain these two incontestable facts: (a) No one need any longer fear an unfavorable criticism in the New York daily newspapers—the Herald and the Evening Post excepted, of course—for it has been clearly proved that their displeasure is a better boom to business than their praise; and (b) THE MUSICAL COURIER is the only efficient advertising medium if you have any kind of a musical proposition to present to the public of this country. No one doubts this, but for the benefit of some persons certain truths cannot be repeated too often.

Georg Liebling.

THE following are some of Georg Liebling's press notices:

Liebling's performance was in every respect distinguished. The artist has at his disposal a virtuoso technic which shrinks from no difficulty, and always in his conception shows himself the master full of delicate sentiment and conscious of his aim. In Tchaikowsky's B minor Concerto the pianist thoroughly fascinated with the allegro con fuoco, which he played with the bravura of a virtuoso. The hall was filled to the last seat, and the applause always great. The E flat major Concerto of Liszt formed the conclusion of the evening, which was one of the most enjoyable of the season. —Berlin Kleines Journal.

He played the piano concertos of Tchaikowsky, Schumann and Liszt, and gave satisfactory proof that he has successfully struggled to keep his execution to the level of perfection on which it always stood. Especially the rendition of his master Liszt's works was a brilliant performance, which was rewarded with storms of applause from the numerous public. —Reichs und Staat's Anzeiger.

The program of the last Popular Symphony Concert was arranged by Stavenhagen as a Liszt evening. Georg Liebling played the E flat major. The extraordinarily great applause which he obtained was well deserved. We made in him the acquaintance of a great virtuoso, a good musician and an artist full of temperament. —Münchener Neueste Nachrichten, Munich.

Georg Liebling (London) presented himself to our public to great advantage in his performance of the wonderful E flat major Concerto. Temperament, bravura, technic and the gift of musical phrasing are the chief characteristics of his play. The execution of the presto movement showed the artist at his best. In compliance with loud applause, Liebling gave an addition. —Münchener Allgemeine Zeitung.

Georg Liebling assisted as instrumental soloist, and played the E flat major Concerto with technical brilliancy, temperament and energetic rhythm. His singing tone has beauty and charm. To the calls that were made Herr Liebling responded by giving Liszt's transcription of Schubert's "Ständchen." —Münchener Zeitung.

Georg Liebling played Chopin's Ballade with unusually delicate expression and great poetic feeling. —London Times.

After the Chopin Polonaise, Mr. Liebling had, after storms of applause, to give a da capo. —London Daily Telegraph.

Mr. Liebling played the "Eight Phantasistücke" of Schumann most admirably. —London Standard.

A master of his instrument, a phenomenal virtuoso. —Osservatore Romano, Rome.

He gained a great artistic triumph. —Travaro, Rome.

Played a colossal program in absolutely perfect style. —La Voce, Rome.

Reminds us of Rubinstein. Phenomenal in every respect. A fascinating artistic nature. —Gazzetta Musicale, Milan.

Proved himself a master in Chopin's Ballade and Liszt's Rhapsodie. —Berlinske Politiske, Copenhagen.

Had an unusually great success. Eminent technic and power of expression. —Echo, Warsaw.

Extraordinary technic; gained the greatest applause. —Christiania Aftenposten.

A great artist; noble play; a da capo after every number. —Herold, St. Petersburg.

The Mehans.

JOHN DENNIS MEHAN and Mrs. Mehan continue teaching at their Carnegie Hall studios, which are spacious and cool, up to July 20; then they depart, traveling abroad, resting as they may choose, and resuming lessons in October. Their success in this, their second season has been continued and gratifying, with a large list of pupils on hand.



A WRITER in the Strand Magazine (May) contributes an interesting article on "Monarchs and Music." He goes pretty well back to the commencement of things by pointing out that Saul called for the boy David to while away the dark hours with his harp, and that David, the king, throughout his life found joy and solace in the music he made. We know the legend of Nero and burning Rome. Kaulbach has painted a wonderful picture of Nero playing the lyre at one of the sybaritic feasts that he loved. Richard the Lion Hearted and Queen Elizabeth were early regal lovers of music. Menzel, in his famous picture of the Sans Souci court at Potsdam, has immortalized Frederick the Great of Prussia and his flute. It is about this keen and cultured monarch that the Strand writer tells some entertaining anecdotes not too well known.

Says he: "Frederick the Great is interesting as a musician no less than as a king. That he chose so insignificant an instrument as the flute is probably due to his great admiration for Quantz, a celebrated virtuoso at the time when Frederick was Crown Prince. King Friedrich Wilhelm, his father, wished that the royal children should learn music, but later on he found in the ardent temperament of his son too great a love for art and too little interest in his Grenadiers. Thence arose the sad episodes in Frederick's youth which are so well known in history. In 1728 he writes to his sister Wilhelmine: 'I am the unhappiest creature in the world; from morning till evening I am surrounded by observers. I dare not read and music is not allowed.' He pretended to go hunting in order to be able to play the flute in some forsaken building in the forest. Quantz's lessons had to be kept secret."

"One day, after the Crown Prince had been forced to attend military drill for a whole morning, he tore off his uniform, donned a luxurious coat of gold brocade, and prepared to indulge in an hour's musical enjoyment with Quantz. Lieutenant Katte, his faithful friend, kept watch outside. Suddenly the lieutenant burst into the room with the terrible news, 'The King is coming!' At the same time he seized the music stands, the flutes and the music and thrust them all, together with the frightened Quantz, into a little room where the palace stove fuel was kept. The Crown Prince stepped hastily back into his uniform just as his father entered. The King peered into every cupboard and confiscated all the books and the silken coat, but the door behind which Quantz was hidden escaped the royal observation. The poor musical enthusiasts had to bear for a full hour the anxiety caused by the King's stormy visit."

"At Castle Rheinsberg in 1732 we find the Crown Prince much happier. After his marriage he was allowed to indulge in his favorite occupations and could choose his own friends."

"It was at the town castle in Potsdam that Frederick (then king) held his musical evenings as often

as time and circumstances allowed. Between 6 and 9 a number of first rate artists would assemble. Very rarely he admitted a royal audience."

[At Potsdam there can be seen today the original music rooms—of small size, probably because the flute sounded best in them—two music stools of tortoise shell inlaid with mother-of-pearl, three old pianos, two of the king's flutes and some manuscript music—principally adagios from concertos—written by Frederick himself.]

"Before the opening of his concerts the King could be heard practicing, in an adjoining room, passages of the pieces which were on the program. Very often he himself placed the music on the stands, and was then in a most happy mood, which he showed in an irresistibly winning manner. The flute was played at these concerts either by the King or by Quantz. Emanuel Bach, the son of the great Sebastian, used to preside at the piano. Franz Benda played the violin. With the exception of some compositions for the flute by the brothers Graun, the King played only his own or Quantz's compositions, for the simple reason that there were hardly any other existing. Quantz was an honest and sound musician, but he was also a courtier and knew perfectly well how always to keep in his master's good graces."

"Quantz had the privilege of calling out 'Bravo!' when a composition or a performance of the King pleased him particularly, and the King became dejected and irritated, like any other artist, when Quantz withheld his word of approval. This was a sign for him to practice the particular piece with renewed zeal. Quantz was equally honest in his criticism of Frederick's compositions. He would not give praise if it were not due, but, of course, he would not blame his royal pupil aloud before others. His silence, a certain expression of face, and a slight cough were his well understood means of criticism. Once the King had committed a fault against the rule of composition which forbids the use of consecutive fifths. Quantz coughed; Bach emphasized the fifths in the accompaniment; the other musicians looked at the floor. The next day the King consulted Benda, and, having amended the fault, said smilingly: 'I must take care; Quantz always catches cold when such things happen.'"

"The King played only on flutes of ebony, which Quantz made himself. One day Frederick was not pleased with one of these instruments, and Quantz, who was most sensitive on the point, made trial of it and assured the King that all the notes were pure. But the King found that even Quantz could not produce a perfect intonation on the instrument. The musician waxed so angry that he forgot himself.

"Of course," he said, 'if the great ones of the earth could bear to hear the truth, your Majesty would know that the fault lies somewhere else than in the flute.'

"What!" said Frederick, in anger. 'I could not bear to hear the truth! Tell me the truth instantly!'

"I have often asked your Majesty," said Quantz, 'not to keep the flute in your hand or under your arm after playing, but you do it all the same; the flute sounds out of tune because it becomes warmed unequally, not because it is really out of tune.'

"That is not true," cried the King snappishly. The following day he played upon a different flute and ignored Quantz altogether. The latter conducted the concert in the usual way, but withheld his 'Bravo.' A week afterward the King addressed him kindly: 'I have now tried this flute in every way and found that you were right. I shall never let it get warm in my hand again.' It was by such traits of

justice and straightforwardness that Frederick endeared himself to all who came in contact with him."

The story—not new, but always interesting—is told of the famous meeting between Frederick the Great, of Prussia, and Johann Sebastian Bach, the Great, of Music.

"All the King's musicians were in more or less friendly relations with Sebastian Bach. His son Emanuel was among them, and it was therefore natural that the King heard often of the grand old musician, and was very desirous to know him. After some hesitation 'Old Bach,' as he was called by everybody, came at last to Potsdam in May, 1747. The King was just playing a concerto when someone brought him a report of his arrival. Flute in hand he scanned the paper, and turning round he said excitedly, 'Gentlemen, "Old Bach" has arrived.' The flute was put aside and a messenger dispatched to fetch the great musician, who was compelled to enter the royal presence in his traveling suit.

"The next day he had to come once more to the castle to play before the King. His Majesty wished to hear a six part fugue. Bach was allowed to choose his own theme, and the King was musician enough to stand in admiration before the great genius. Finally the latter took with him to Leipsic a theme which Frederick had played for him, and having worked it out he returned it to the King. In the dedication he calls the theme 'a very royal one,' and this is no empty flattery. Frederick's theme is both interesting and original."

Bach's opinion of the King's musical ability was beyond a doubt genuine. Johann Sebastian was a bluff old soul, and he loved the truth so dearly that he would hardly have hesitated to tell it even to his royal patron.

Frasch, another straightforward contemporary of Frederick, has left these lines: "The King, Bach and Benda played the most touchingly beautiful adagio I ever heard."

The critical Reichart adds his say, as follows: "The King played the adagio with such feeling and with such noble simplicity and truth that no one could listen to it without being deeply moved."

Dr. Burney, another man frank rather than forbearing, contributed this testimony in 1772: "His (the King's) playing surpassed in many ways all that I have ever heard from amateurs and professional flautists."

Altogether a remarkable man, this Great Frederick, and one to whom Brahms' familiar epigram about "royal music" would hardly apply. You know the anecdote, do you not? Brahms once said: "Never condemn the compositions of royal composers, for there is no telling who wrote them."

In the Strand the sketch devoted to Frederick the Great ends in this wise: "In 1778 the flute accompanied the royal hero once more to the war, and this was the last journey they made together. On his return gout had laid a cruel hand on him, and 'Der alte Fritz,' as his people endearingly called him, packed the beloved flute forever in its case, remark-

ing as he did so, to Benda: "I have buried my best friend."

Other musical monarchs discussed in the article are Charles II, who encouraged Henry Purcell, England's greatest musician of early times; Marie Antoinette (a pupil of Gluck in singing), who in her youth heard Mozart and his sister Nanerl play at Maria Theresa's court; Ludwig II of Bavaria, the friend and patron of Wagner; Queen Victoria, who practiced on a Steinway piano, and once accompanied Jenny Lind; Queen Elizabeth of Roumania ("Carmen Sylva"), a pupil of Rubinstein; Queen Margherita of Italy, Queen Louise of Denmark, and Queen Alexandra of England, an accomplished pianist and an exceptional reader of music. The present William of Germany is referred to as "an enthusiast for Wagner." This is hardly true, for at Wiesbaden two years ago Wilhelm II openly declared that "Wagner is too noisy, and the only true operatic music is Gluck's." In his own composition, "Sang an Ægir," the ambitious Wilhelm II has shown that he is not a good critic of music.

Perhaps the German Emperor's distaste for Wagner is inherited from his grandfather, Wilhelm I. At any rate, there is a tale that runs thus: "Having been told that Wagner's work was of national importance, Wilhelm I felt it his duty to be present at the first representation in Bayreuth. Someone asked him, after the first act of the 'Götterdämmerung,' how it pleased him. Smiling mysteriously, he turned round and answered the question with another one: 'Is Frau Von Schleinitz within earshot?' 'No, your Majesty.' 'Then I think it is hideous—but you must not tell her so.'"

Frau Von Schleinitz's salon, it may be added, was the centre of aesthetic culture in the Berlin of 1876, and she it was who had persuaded Kaiser Wilhelm to go to Bayreuth.

Algernon Ashton, of London, writes to THE MUSICAL COURIER: "Probably not one musician in ten thousand is aware of the fact that the first five notes of the opening theme of the Schumann quintet, op. 44, in E flat, are identical with the beginning of a trio in E flat by Anton Filtz, a German composer, who died in 1760." And probably if all the ten thousand knew, not one would care a jot. However, in order to relieve Mr. Ashton, he is herewith informed that the piece of information he offers was printed in all the American newspapers a year or more ago. It has presumably just now reached London.

If you are the leader of a mixed chorus get Henry Jacobsen's à capella setting of Lewis Carroll's "The Jabberwocky." It is as dexterous a bit of musical characterization as has been done for many a day. Mr. Jacobsen sees with the humorous eye, and can tell a funny musical tale seriously—a rare gift that reaches its most effective development in Richard Strauss' "Till Eulenspiegel."

In this Jabberwocky chorus there is a chromatic introduction, "Andante Misterioso," which creates cleverly the "brillig" atmosphere, and gives one a fairly definite idea of how "slithy toves gyre and gimble in the wabe," and what "borogoves" sound like when they are "all mimsy." Some slow trills denote the dreadful noise of the "fromious Bander-snatch," and here we leave the portentous key of F minor and are led into the mode of F major and the mood martial. A stirring 3-4 episode describes the

search for the "manxome foe," and the hero standing under the "tum tum tree" in "uffish thought." For its ominous entrance the Jabberwock retains the key of F, but "whiffles" and "burbles" in graphic and shuddering chromatics. The combat is short, terrific and accelerando assai con fuoco. The "snicker-snack" theme is harrowing in its clamor and descriptiveness. An andante—the death motive!—leads to C minor, and in this key the slayer goes "galumphing back," bearing the head of the deceased Jabberwock. There is chortling, "calooh, callay," in C major, and the "frabjous day" is celebrated with an ecstatic pæan that takes the sopranos to high A. Suddenly silence, and we are back in F minor, with the "brillig" atmosphere and the "gyre-ing and gimbling slithy toves." The "momerath outgraves" to the tune of hushed but significant chords.

To get a good idea of Mr. Jacobsen's little work it is only necessary to buy the score, which can be enjoyed at the piano by all those who appreciate clever nonsense of any kind.

The Diémer piano prize of 4,000 francs was played for in Paris a few days ago. The judges were Saint-Saëns, Massenet, Rosenthal, Paderewski, Paladilhe, Dubois, Isidor Phillip, &c. After the contest Rosenthal and Paderewski lunched together at some excellent place about which the ordinary musician merely dreams. What was it the wise Hesiod said: "Invite the man that loves thee to a feast," &c.?

Asks Frank Merry in the London Musical News: "Does Music Entertain?" Depends, Frank.

CARL AT MOUNT VERNON.

THE recent musical festival at Mount Vernon, Ia., at which the Theodore Thomas Orchestra, of Chicago, and William C. Carl, the New York organist, and other distinguished artists participated, was one of the most successful and most beautiful events ever given in the West. Mount Vernon is a quaint ideal town, more restful than one would suppose, being located near some of the thriving, rushing cities of the Middle West. The management of the festival recalled Bayreuth in some of its features, and in other respects it resembled Bethlehem, Pa., during the week of the Bach Festival. The audiences assembled for the music, and serene devotion characterized the intelligent, well behaved crowds.

Mr. Carl appeared at two concerts, one a recital with Leopold Kramer, concertmeister of the Thomas Orchestra, and the other played with the orchestra.

The following extracts are from extended reports in the local papers:

The second was an organ-violin concert given by the eminent organist, William C. Carl, of the Old First Presbyterian Church, Fifth avenue, New York city, and Leopold Kramer, concertmaster of the Thomas Orchestra. Both Mr. Carl and Mr. Kramer were given ovations, and were recalled again and again, having to add many numbers to the program. The third was a symphony concert given by the Thomas Orchestra, William C. Carl in the Guilmant Concerto for organ and orchestra. Mr. Carl was again eminently great in this organ concerto, and displayed his master mind in his interpretation and control of the "king of instruments."—Mount Vernon Hawkeye, May 22.

The second concert was Friday afternoon, at 2:30 o'clock, at which time the great organist, William C. Carl, of New York city, and Leopold Kramer, concertmaster of the Thomas Orchestra, were the artists. Mr. Carl played an exceedingly fine program in a masterly manner, and was accorded an enthusiastic greeting. His play was characterized by dignity, repose and musical refinement. At no time have we listened to finer work on the "king of instruments." . . . One of the novelties in this program, which we were glad to hear, was the symphony for organ and orchestra by Alexandre Guilmant. Mr. Carl surpassed himself in this and played with a dash and accuracy that won for him many well merited recalls. The musicianship of both Mr. Stock and Mr. Carl was shown in the faultless production of this most difficult work, which was given without rehearsal.—The Cornelian, Mount Vernon, Ia., May 23.

Mr. Carl will sail for Europe July 1, and will remain abroad about three months. In Paris Mr. Carl will visit his master and friend, Alexandre Guilmant.

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SUMMER TERM

Begins May First.

DUSS AT MADISON SQUARE.

THE opening night at Madison Square Garden last Sunday of Duss with his Metropolitan Opera House Orchestra was a pronounced success. The tremendous amphitheatre was crowded. Enthusiasm ran high. Mr. Duss has just returned from a tour of the West with the orchestra and Madame Nordica, Edouard de Reszke and Electa Gifford as soloists. Reports from all along the tour have shown that this enormous aggregation had drawn vast audiences during that tour, and although it is the final part of the season it showed that Mr. Duss has become an attractive personality in the musical world. Mr. Duss, besides being a musical man, is also a far seeing, shrewd, earnest business man. His success attained in other fields outside of music shows that he has profited by the experiences of others. Hence he has been wise enough to know that not alone music is necessary to attract a crowd in summer time, but other features such as have been arranged in the great amphitheatre in Madison Square Garden. There is no use for Mr. Duss to try to emulate the example of Theodore Thomas, Anton Seidl and other conductors who have tried to draw big houses in Madison Square Garden with music alone, for music alone won't draw; but it is pretty safe to predict a series of very interesting summer nights under Mr. Duss' baton. The following programs will be presented the remainder of the week:

WEDNESDAY, JUNE 3.

Soloist—Mme. Charlotte Maconda, soprano; Edwin M. Shonert, Accompanist.

PART I.

Overture, Son and Stranger.....Mendelssohn
Spanish Serenata, La Paloma.....Yradier
Mazourka Caprice, Dreams.....Duss

PART II.

Rhapsodie Hongroise, No. 2.....List
Charlotte Maconda.
(Flute obligato by Otto Stoekert.)

Paraphrase, Lorelei.....Nevadba
March, Rakoczy.....Berlioz

PART III.

Overture, Stradella.....Flotow
Sicilian Vespers, Bolero.....Verdi
Charlotte Maconda.
Valse, Wiener Blut.....Strauss

THURSDAY, JUNE 4 (SYMPHONY NIGHT).

Soloist—Mme. Charlotte Maconda, soprano; Edwin M. Shonert, Accompanist.

PART I.

Overture, Rienzi.....Wagner
Largo, from Xerxes.....Handel
Violin solo by Naham Franko.

Dance of the Hours, from La Gioconda.....Ponchielli
Charlotte Maconda.

PART II.

Polonaise, from Mignon.....Thomas
Charlotte Maconda.
Symphonie Pathétique.....Tchaikowsky
Adagio.
Allegro con Grazia.
Allegro Molto Vivace.
Adagio Lamentoso.

PART III.

Overture, Rosamunde.....Schubert
Aria, from Mireille.....Gounod
Charlotte Maconda.
Galop, The Alpine Post.....Sebeck

FRIDAY, JUNE 5.

Soloist—Mme. Charlotte Maconda, soprano; Edwin M. Shonert, Accompanist.

PART I.

Overture, Masaniello.....Auber
Idyll, Sounds from Home.....Gungl
Polish Dance.....Scharwenka

PART II.

Ballet Suite, from Faust.....Gounod
Entry of the Trojan Maidens.
Solo Dance of Helen.
Bacchanale and Entry of Phryne.
Ah Fors e Lui, from Traviata.....Verdi
Charlotte Maconda.

Intermezzo, Flirtation.....Steck
Overture, Tannhäuser.....Wagner

PART III.

Morceau, The Butterflies.....Bendix
Mad Scene, from Lucia.....Donizetti
Charlotte Maconda.
(Flute obligato by Otto Stoekert.)

Valse, Artist's Life.....Strauss

SATURDAY, JUNE 6.

Soloist—Mme. Charlotte Maconda, soprano; Edwin M. Shonert, Accompanist.

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PART I.
Overture, Merry Wives of Windsor.....Nicolai
Pilgrims' Song of Hope.....Batiste
Dance, The Brownies' Frolic.....Duss

PART II.

Scenes from Carmen.....Bizet
Intermezzo, from Cavalleria Rusticana.....Mascagni
Caro Nome, from Rigoletto.....Verdi
Charlotte Maconda.

PART III.

Overture, King of Yvetot.....Adam
Waltz, from Romeo and Juliet.....Gounod
Charlotte Maconda.

The Lion's Chase.....Kelling

Musical Fraternity Men Dine.

ALPHA Chapter of the Sinfonia Fraternity gave the third annual banquet Monday evening, June 1, at the Hotel Nottingham, Boston, Mass. Louis C. Elson, Alpha,

MISS MONTEFIORE.

MISS CAROLINE MONTEFIORE, who has been singing in Europe during the past season, has just returned to New York and will remain in this country during the summer. She has not decided yet whether she will return, although she has offers for engagements in Germany. It is to be hoped that Miss Montefiore will give a series of recitals in the United States next fall, because very few sopranos are equipped with such a classical repertory as Miss Montefiore has. During her stay abroad she met many great artists, among whom were Ysaye, Pugno, Harold Bauer, Godowsky, Scharwenka, Josef Hofmann, Minnie Tracey, Marie Hall, the violinist; Dr. Alfred Nossig, the librettist of Paderewski's opera "Manru;" Rivarde, and others. Miss Montefiore's



Photograph by Langfier, London, England.

CAROLINE MONTEFIORE.

acted as toastmaster. The guests included Leo R. Lewis, professor of music at Tufts College, and Thomas Whitney Surratt. Letters of regret were received from Secretary Cortelyou, of Washington; Eben D. Jordan, Boston, and Dr. Albert A. Stanley, of the University of Michigan. Fifty were seated at the tables.

The toasts and speakers were: "My Lambs," Ossian E. Mills; "The Sinfonia in the College," George E. Chadwick; "The Sinfonia in the Conservatory," Frank W. Hale; "Our Chapter," Henry H. Hall; "Our Publication," Ralph Howard Pendleton; "The Trusts," Charles P. Gardiner; "The Sinfonianettes," F. Leslie Stone; "The Sinfonia Brothers at Ithaca," Percy Jewett Burrell.

Mme. Eugenie Pappenheim.

A MISTAKE was made in the last issue of THE MUSICAL COURIER in printing that Madame Pappenheim would continue teaching during the month of August. This should have read to August 1 only. After that date Madame Pappenheim will take a vacation, going first to the mountains and afterward probably accepting the invitations from some of her numerous friends in the country.

TENOR wanted by the Reform Congregational Rodeph Shalom, Pittsburg, Pa. Services Saturdays during the year, and also on Sunday mornings from October to May. Applications, stating terms and references, should be sent to NATHANIEL SPEAR, Secretary, Jewish Temple, Eighth street, below Penn avenue, Pittsburg.

present address is her private studio, the Ormonde, 2030 Broadway, New York.

While in Berlin Miss Montefiore was entertained on several occasions at the home of Otto Floersheim, who wrote and dedicated a song to her which will soon be published.

Dannreuther's Ensemble Class.

GUSTAV DANNREUTHER'S ensemble class (string orchestra) gave an enjoyable concert at St. James Church, Madison avenue and Seventy-first street, Tuesday evening, May 26. The program follows:

Concerto Grosso in D minor.....Handel
Overture, Air, Allegretto.

Sarabande.....Bach
Larghetto.....Bach
Gigue.....Bach
Chaconne.....Monsigny
Cello solo.....Van Goëns
Romance, Scherzo.

Miss Carrie H. Neidhardt.
Solitude sur la Montagne.....Ole Bull
Alla Polka.....Glazounow
Swedish Melody.....Svendsen
Les Grands Violons du Roi Louis XV (1740), for first and second violins.....Massenet

At a business meeting of the Connecticut Music Teachers' Association, held in connection with the May Festival at New Haven, there was some discussion of holding the next festival in Hartford. In the end, however, it was voted to hold the next year's session at New Haven again.

MADISON SQUARE GARDEN
SUMMER NIGHT FESTIVALS,

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THE PEABODY CONSERVATORY OF BALTIMORE.

THE four annual exhibition concerts of the Peabody Conservatory, Harold Randolph director, given on Tuesday, Wednesday, Thursday and Friday evenings of last week, were the most successful in the history of the institution, and have been notable for the well balanced results from the various departments.

The piano was brilliantly represented as usual, but the other departments have shown a marked advancement, both in the number of executants and the excellence of their performances.

The programs were made very attractive in the variety obtained through the use of concerted numbers and in the employment of the string orchestra.

This little band of strings, played by students and teachers of the conservatory and augmented by the organ (cleverly added to supply the quality of the woodwind instruments), was a grateful substitute for the usual second piano in the concertos.

The orchestra appeared the last night, also as a soloist, and under the conductorship of Harold Randolph played charmingly.

The winners of teachers' certificates this season are: Sarah Adams, piano; Adelheid N. Arens, harmony and composition; Katharine E. Lucke, piano and composition; Grace G. Nanown, piano; Blanche Parlette, piano; Ida N. Roeder, piano; E. Rosalie Thornton, piano, and Nellie E. Waxter, piano.

The complete programs follow:

FIRST EXHIBITION CONCERT.

| | |
|---|-------------------|
| Fantasy and Fugue in G minor, for organ..... | Bach |
| Miss Annie S. Haines. | |
| Aria from La Gioconda, for mezzo soprano..... | Ponchielli |
| Miss Carrie Barker. | |
| Piano Concerto in E minor, second and third movements..... | Chopin |
| Miss Nettie Jones. | |
| Gloria a Te, for baritone..... | Buzzi-Peccia |
| F. N. Deluca. | |
| Romance..... | Papini |
| The Bee, for violin..... | François Schubert |
| Miss Mary Randall. | |
| Aria from Don Giovanni, for soprano..... | Mozart |
| Miss Corinne Sanders. | |
| Romance, for four violins..... | Reinsdorf |
| Misses Susan Dyer, Mary Randall, K. Bradford and Charles Kraemer. | |
| Cavatina from Carmen, for soprano..... | Bizet |
| Miss Amelia Himes. | |
| Allegretto and Toccata from Fifth Organ Symphony..... | Widor |
| Miss Evelyn Flack. | |
| Aria from The Barber of Seville, for soprano..... | Rossini |
| Miss Evelyn Hewes. | |
| Characteristic Dances, for violin..... | Kes |
| J. H. Foster. | |
| Quartet from Rigoletto..... | Verdi |
| Misses Margaret Cummins and Sylvia Ware and Joseph Miller and Charles Rabold. | |
| Piano Concerto, first movement..... | Grieg |
| Miss Hattie Holthaus. | |

SECOND EXHIBITION CONCERT, WEDNESDAY EVENING, MAY 27.

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|---|-------------|
| Offertory in A, for organ..... | Lemmens |
| Charles Arndt, Jr. | |
| Aria from Tancredi, for contralto..... | Rossini |
| Miss Edith Clark. | |
| Piano Concerto in C minor, first movement..... | Beethoven |
| With accompaniment of students' string orchestra. | |
| Miss Elizabeth McMullen. | |
| Duet from Così fan Tutti, for two sopranos..... | Mozart |
| Misses Mary Hess and Alice Bennett. | |
| Romance, for violin..... | Papini |
| Miss Katharine Bradford. | |
| Recitative and Aria from La Favorita..... | Donizetti |
| Miss Elizabeth D. Tilghman. | |
| Faschingschwank, first movement, for piano..... | Schumann |
| Miss Rosalie Thornton. | |
| Recitative and Aria from Faust, for baritone..... | Gounod |
| Charles J. Mooney. | |
| Violin Concerto, first movement..... | Mendelssohn |
| Herman Holden. | |
| Duet from Ernani..... | Verdi |
| Miss Tilghman and Charles Rabold. | |
| Marche Funèbre et Chant Seraphique, for organ..... | Guilmant |
| J. Norris Hering. | |
| Aria from Don Carlos, for soprano..... | Verdi |
| Mrs. W. W. Cloud. | |
| Russian Fantasy, for piano..... | Naprawnik |
| With accompaniment of students' string orchestra and organ. | |
| Miss Carrie Ewell. | |

THIRD EXHIBITION CONCERT, THURSDAY EVENING, MAY 28.

| | |
|---|-------------|
| Marche Religieuse, for organ..... | Saint-Saëns |
| George T. Williams. | |
| Aria from The Daughter of the Regiment, for soprano..... | Donizetti |
| Miss Leila Wilt. | |
| Piano Concerto, last movement..... | Grieg |
| Miss Caroline Westmoreland. | |
| Romance on the G string, for violin..... | Hubay |
| Miss Susan H. Dyer. | |
| Aria from The Creation, for soprano..... | Haydn |
| Miss Elizabeth Albert. | |
| Etude de Concert, Les Vagues..... | Moszkowski |
| Marche Militaire, transcribed for piano by Tausig..... | Schubert |
| Miss Rosine Morris. | |
| Conferring by the Director of Teachers' Certificates, &c. | |
| Sarabande, for four violins..... | Bach |
| Charles Kraemer and Misses Katharine Bradford, Barbara Chandler and Susan Dyer. | |
| Recitative and Aria from La Favorita..... | Donizetti |
| Miss Eva Wentz. | |
| Piano Concerto in D minor, first movement..... | Rubinstein |
| Miss Blanche Parlette. | |
| Pastoral Sonata, for organ, second and third movements..... | Rheinberger |
| Ch. O. Wingate. | |
| Aria from Linda, for soprano..... | Donizetti |
| Mrs. S. H. Scott. | |
| Adagio from Violin Concerto in A minor..... | Goldmark |
| Charles Kraemer. | |
| Hungarian Fantasy, for piano..... | Liszt |
| Miss Velma Rawla. | |

FOURTH EXHIBITION CONCERT, FRIDAY EVENING, MAY 29.

| | |
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| Grand Chœur, for organ..... | Des Hayes |
| W. O. Van Horn. | |
| Ave Maria, for soprano..... | L. Luzzi |
| Miss Ione Englar. | |
| Piano Concerto (first movement)..... | Schumann |
| With accompaniment of students' string orchestra and organ. | |
| Miss Sarah Adams. | |
| Andante in G major, for violin..... | De Beriot |
| Miss Barbara Chandler. | |
| Sermone from I Promessi Sposi, for bass..... | Ponchielli |
| John J. Wagner. | |
| Des Abends..... | Schumann |
| Aufschwung, for piano..... | Schumann |
| Miss Katherine Lucke. | |
| Elegie and Waltz from Serenade for String Orchestra..... | Tschaikowsky |
| Students' String Orchestra. | |
| Pur Dicesi, for soprano..... | Lotti |
| Miss Alice Bennett. | |
| Winter, for harp..... | Thomas |
| Miss Selma Cone. | |
| Estasi, for soprano..... | Arditi |
| Miss Mary Belote. | |
| Reverie, for violin..... | Vieuxtemps |
| Mrs. Marshall Winchester. | |
| Aria from La Gioconda, for soprano..... | Ponchielli |
| Miss Albert Raynor. | |
| Prelude and Fugue in E minor, for organ..... | Bach |
| Miss Katharine Poorbaugh. | |
| Sextet from Lucia..... | Donizetti |
| Misses Margaret Cummins and Sylvia Ware and Joseph Miller, Charles Mooney, Charles Rabold and John Wagner. | |
| Piano Concerto in F minor (second and third movements)..... | Chopin |
| (With accompaniment of string orchestra and organ.) | |
| Miss Marion C. Rous. | |

The Peabody Preparatory Department, May Garrettson Evans superintendent, gave two students' recitals on Friday and Saturday evenings of the previous week. The following pupils of Misses Ascherfeld, Ballard, Blackhead, Coulson, Dorsey, Gorfine, Jones, Parkison, Randolph, Sanders, Warden, Ware, Woods and Mr. Moses played: Miss Eva Stouffer, Miss Grace Stern, Miss Louise Hook, Miss Margaret Holmes, Miss Louise Marsh, Master Elmer Singewald, Miss Nettie Saller, Miss Celia Crawford, Miss Cara Buffington, Master Henry Chew, Misses Emma and Leonore Wannenwetsch, Miss Julia Mills, Master Harry How, Miss Marguerite Eyster, Miss Mollie Rubin, Master William Yingling, Miss Mary Robinson, Miss Belle Waggoner, Miss Margaret Hays, Miss Jessie Kerr, Miss Ella Albaugh, Miss Margaretta Hammer, Miss Katharine Gunther, Miss Katharine Russo, Miss Merle Englar, Miss Sue Worley, Miss Susan Davis, Miss Alice Robinson, Mrs. Carrie Inman Brailsford, Miss Helen Blake, Misses Celeste McLaughlin and Anna Meginnis, Miss Marion Turner, Miss Ethel Dean, Miss Florence Oldham, Miss Celeste Rinehart, Master Howd Phelps, Miss Marion Jones, Miss Selma Alexander, Master Roswell Rausch, Miss Marjorie Hampton, Miss Mildred Holbrook, Miss Mignon King, Miss Annie Grollman, Misses Louise and Wilhelmina Treide, Miss Elsie Hackney, Miss May Hall, Miss Katharine Mohr, Miss Helen Klein, Miss Rhea Plaenker, Miss Mabel Thomas, Miss Agnes Sisson, Miss

Nancy Darling, Miss Alice Oliver, Master George Weikart, Miss Selma Rosenheim, Samuel O. Dew, Miss Ida Boeckel, Misses Adelaide Porter and Ray Waters.

The Peabody Alumni gave its second concert of the season on May 6 before a large audience. The program, presenting members of the association as composers and executants, was the most interesting ever given by the alumni. The department of composition at the conservatory has made a large stride forward during the past two years under the able guidance of Otis B. Boise. All of the works presented at the concert evinced merit, some of them real promise. In certain instances there were originality and beauty of musical content, as well as facility of technic. The program was well presented.

On May 21 the Peabody diploma for piano was awarded Minnie Klein, who has held the alumni scholarship for the past three years and who gave a successful recital, displaying a remarkable pianistic talent and promising gifts as a composer. Her teachers have been Minna D. Hill, piano, and Herminie L. Hoen, harmony, in the preparatory department, and Ernest Hutcheson, piano, and O. B. Boise, composition, in the conservatory.

E. PRESSON MILLER'S PUPILS.

THE last of the excellent series of pupils' musicales given at the studio of E. Presson Miller, Carnegie Hall, took place Wednesday evening, May 27. The large studio was crowded with an enthusiastic audience that showed its appreciation by generous applause. The program was as follows:

| | |
|---|--------------------|
| Oh, That We Two Were Maying..... | Henschel |
| Mrs. Pancoast and Mr. Beach. | |
| The Four Leaf Clover..... | Brownell |
| Slumber Boat..... | Gaynor |
| Miss Mary Margaret Routh. | |
| Sing On..... | Denza |
| Miss Beatrice Mastin. | |
| The Vain Suit..... | Brahms |
| Supposing..... | Bischoff |
| Miss Estelle Wooley. | |
| Manola..... | Bourgeois |
| An Open Secret..... | Woodman |
| Miss Frances Fitzhugh Withers. | |
| If I Knew..... | Gaynor |
| The Nightingale's Song..... | Nevin |
| Miss Helen Bodine Johns. | |
| Air des Bijoux, Faust..... | Gounod |
| Miss Leta Dealy. | |
| Frühlingstraum..... | Schubert |
| Wie sollten wir geheim sie halten?..... | R. Strauss |
| Leo Lieberman. | |
| Thou Brilliant Bird, Perle de Brésil..... | David |
| Miss Elsie Wilcox Parke. | |
| Recitative and air, How Vain Is Man, Judas Maccabæus..... | Handel |
| Elias J. Beach. | |
| A Toi..... | Bemberg |
| Two Little Irish Songs..... | Lohr |
| Miss Maud Farwell Bliss. | |
| The Horn..... | Flégier |
| The Friar of Orders Gray..... | Shield |
| Nathan Gregorowitch Meltzoff. | |
| Elsa's Traum, Lohengrin..... | Wagner |
| Mrs. Albertson H. Pancoast. | |
| Thou'rt Like Unto a Flower..... | Rubinstein |
| The Asra..... | Rubinstein |
| Mrs. Gertrude Hammond. | |
| Recitative and air, O Vision Entrancing, Esmeralda..... | Goring Thomas |
| M. James Brines. | |
| Air de Agathe, Der Freischütz..... | Von Weber |
| Miss Louise Mila-Schmidt. | |
| Morning..... | Landon Ronald |
| A Morning Song..... | Harry Rowe Shelley |
| Leo Lieberman. | |
| Souvenir..... | Pinsuti |
| Miss Bliss and Mr. Brines. | |
| Mr. Miller at the piano. | |

The excellent teaching of Mr. Miller was never better exemplified than by the really beautiful singing of his pupils at this recital. Rarely does it fall to the lot of one teacher to have so many fine voices; but Mr. Miller assures us that he has as many more of the same excellence. The easy and natural manner of tone production and the freedom of delivery displayed in the work of every pupil attests to the excellence of the method. It must be a constant source of pleasure to Mr. Miller to have so many earnest and intelligent pupils who are as much interested in their fellow students' work as they are in their own. It seems unfair to particularize where each pupil seemed



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striving to do his very best, and in every case succeeded. However, the fine singing of such artists as Leo Lieberman, the well known tenor, and Miss Louise Mila-Schmidt must call for special comment. Both sang with the ease and authority which come with public experience. Mr. Brines and Mr. Meltzoff have made such rapid strides this season and sang so excellently that they certainly cannot be called amateurs. Miss Bliss, Mrs. Hammond and Mr. Beach are well known church singers, and sang effectively. Misses Routh, Dealy, Parke and Mrs. Pancoast have all been heard before, but never to better advantage. The youthful debutantes, Misses Mastin, Wooley, Withers and Johns, pleased with their fresh, beautiful voices.

In passing it is only fitting to mention the splendid appearance of the singers, and of the young ladies in particular, for while personal beauty is not essential to a singer it adds greatly to the enjoyment of it, and the sight of so many lovely young faces will long be remembered.

George Hamlin.

OWING to repeated inquiries George Hamlin, the tenor, announces a short summer course of teaching, from June 10 to 25, and from July 6 to August 15. This will be a good opportunity for students who wish to take advantage of Mr. Hamlin's instruction, as owing to his numerous concert engagements, his absences from the city are growing more frequent all the time.

These press notices tell of Mr. Hamlin's recent successes:

George Hamlin, the possessor of a most beautiful voice, admirably placed, highly cultivated and of the real tenor quality, delighted the audience with a superb rendering of the Prize Song from "Die Meistersinger." He received four recalls, but did not respond to an encore. Mr. Hamlin's solo, "Onaway, Awake, Beloved," was rendered with superb finish and worked up to a fine climax on the sustained B flat at the close.—Omaha World-Herald, May 8.

Mr. Hamlin was all that could be desired in his solo, "Onaway, Awake, Beloved."—Omaha Excelsior, May 9.

Mr. Hamlin was in splendid voice, and sang with great art and finesse "Roses in a Garden," by O'Neil; "Drink to Me Only With Thine Eyes" and "The Year's at the Spring," by Beach. He could not escape a double encore, and responded with old Italian numbers.—Omaha World-Herald, May 10.

George Hamlin, one of America's best known and most distinguished tenors, is an artist of fine intelligence, keen discrimination and a high order of well controlled emotional temperament. He is a firm believer in constant study and he practices what he believes in. In the musical centres of the East, exclusive and impregnable almost to those who are unfortunate enough to live outside of New York or Boston, he has entered the list and has ridden off triumphant, followed by the endorsements of the best critics. Mr. Hamlin has done some very conspicuous work during the festival, and he has been a great relief from the usual run of operatic tenors. Mr. Hamlin is a musician of breadth and knowledge; he digs deep into the wells of science, of philosophy, of art, and the result is visible in his interpretations. Those who heard him last night in "The Swan and the Skylark" will not soon forget his remarkable work.—Omaha Bee, May 10.

Mr. Hamlin has been heard in Des Moines before, but never to better advantage than yesterday. These columns have sounded Mr. Hamlin's praises so loudly that it should be unnecessary to further emphasize them. Whether or not there are better tenors on the American concert stage, it is certain there are few who could have given more effectively the recitative and aria from Handel's last written oratorio, "Jephtha." Mr. Hamlin has voice, temperament and intelligence, and no better evidence of his versatility than the intense dramatic reading he gave Alfio's song, from "Cavalleria Rusticana," with which he responded to an encore, could be given.—Des Moines Register and Leader, May 14.

As an example of the purely lyrical in singing and in songs Mr. Hamlin has few superiors. His voice is musical, his method unquestionably fine, his thorough musicianship and interpretative ability is of the highest order.—Fort Wayne Journal-Gazette, May 23.

Mr. Hamlin sang with charming technic and with a melody that is rarely heard. His selections were rapturously applauded, and whether in plaintive ditty or in selections from grandiose Italian opera, or from majestic and solemn oratorio, he was equally master and equally pleasing. He scored a distinct triumph, and when he closed the recital with a finished rendition of the Drinking Song, he was encored with a swelling volume, which would not be satisfied till he had repeated it.—Fort Wayne Sentinel, May 23.

"THE WOOD WITCH."

MONDAY, Tuesday and Wednesday nights of last week were devoted to trial performances of "The Wood Witch," a romantic comic opera by Albert Mildenberg, under the personal direction of the composer. Willard Holcomb is the author of the libretto. The productions were given at the Carnegie Lyceum before large audiences. A number of musicians attended each evening and many of these expressed themselves delighted with the score. Some critics have credited the composer with writing "tuneful melodies," but in justice to him it must be stated that he has accomplished more than that. Musically the opera is superior to most productions heard on Broadway. It is in the second and third acts that the work of the composer appears at its best.



ALBERT MILDENBERG.

Some of the concerted numbers and the Spanish Dance are fine enough to be classed as grand opera. If the libretto were merely half as good as the score "The Wood Witch" would make a small fortune for all concerned.

The libretto must be generously cut. Then on a bigger stage, with a better company, "The Wood Witch" promises to be one of the successes of the coming season.

The action of the opera is laid in Spain during the latter part of the fifteenth century and the beginning of the sixteenth century. The story, or book, deals with a gypsy tribe and the royal family of Malaga. A magic diamond has been stolen and this theft and the love between the reigning duke and the queen of the gypsies is the cause of the excitement and "fun" the comedians endeavor to infuse into their lines. It is in the comic situations where the librettist fails. In the romantic parts he shows some cleverness.

The cast for the three evenings was distributed as follows:

GYPSIES.

La Peregrine, Queen of the Gypsies.... Helena Frederick
Alfio, her brother, head man of the tribe.... Henry Leone
Roberto, a Gascon soldier of fortune..... W. G. Shelly
Miguello, a companion to Roberto... William H. Conley
Gorgonzola, grandmother of the tribe... Charles Meehan
Goulach, Hungarian Gypsy dancer..... Imre Loranth
Paprika, Hungarian Gypsy dancer..... Rozso Gizella

SPANIARDS.

Ferdinand, Duke of Malaga..... M. Vernon Stiles
Don Sylva, Chief Inquisitor..... Lewis McCord
Julio, his nephew..... Naomi Ledyard
Catchem { His "familiar".... } Thomas Hubbell
Stretchem { } Joseph O'Meara
Mateo, a "blind" beggar..... Fred. Harris
Pedro, Major Domo of the Duke..... Charles Brewster
Juanita, sister to the Duke..... Mary Carrington
Marie, maid of honor..... Catherine Forsyth
Pages, Misses Martha Morton, Maude Staples, Cathrine Melford.

Some of the principals appeared to excellent advantage. Miss Frederick as the Gypsy Queen, Mr. Stiles as the Duke, Lewis McCord as the Chief Inquisitor, and Miss Ledyard as Julio, carried the performance. With the exception of William H. Conley as Miguello (who was as clever as the lines permitted him to be), the remainder of the cast suggested amateurs, and the suggestion in part may be due to Carnegie Lyceum, a hall long ago recognized as the sole province of amateurs and school pupils.

The orchestra was made up of experienced musicians, and Mr. Mildenberg's ability as a conductor was another agreeable surprise to his admirers.

Bjorksten Back from Tour.

THEODORE BJORKSTEN is back from a recital tour through Western New York, Illinois and Kansas. The noted tenor scored a great success, and the critics wrote in warm praise about his inspired singing. The following are some of the eloquent "headlines" of reports in the papers:

BJORKSTEN A TREAT.
Audience Enthusiastic Over the Sweet Singer.

BJORKSTEN,
Noted Tenor Gives a Recital Which Is Considered the Climax of Musical Enjoyment at Augustana College.

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Fine Song Recital at the First Lutheran Church Wednesday Evening.

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Rare Interpretation by the Swedish Master.

Schenck in Detroit.

LAST week Elliott Schenck accompanied Henry W. Savage to Detroit to hear the Castle Square Opera Company, of which Mr. Schenck will be the conductor next season. Mr. Schenck was seen in New York upon his return and although he said little, we gathered that matters had turned out mutually satisfactory.

Mr. Schenck's compositions continue popular, especially "Over the Sea to Skye."

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, May 30, 1903.

Bruno Steindel's Success.

ONE of the greatest successes of the musical season was that of Bruno Steindel, the famous 'cellist of the Chicago Thomas Orchestra. Mr. Steindel occupies a unique position in the musical world, one which is conducive not only of the supremest satisfaction to himself but which is also a continuous inspiration to his brother artists, typifying as it does the reward of conscientious, unremitting labor and adherence to ideals that are worthy.

After the conclusion of the Thomas Orchestra concerts in Chicago there were four weeks of festival and concert dates for the Orchestra, during which tour Mr. Steindel was one of the most popular and appreciated soloists, securing the splendid recognition he deserved from the press upon every appearance. When this tour was finished Mr. Steindel and his exceptionally talented wife gave recitals for three weeks in the leading cities of the Central States, winning new honors and increasing their number of devoted admirers. It is a rare privilege to hear two such finished artists in ensemble work. Mrs. Steindel is a pupil of Leschetizky and occupies a high position among pianists in her own right. Her accompanying for Mr. Steindel is a constant source of delight to music lovers and has contributed much to the eminent 'cellist's success.

The first of a series of musicales to be given by the pupils of Miss Jeannette Durno will take place Friday,

June 5. The program which will be given by Miss Marie Edwards follows:

Air and Variations in F minor.....Haydn
 Warum? (Why?).....Schumann
 Grillen (Whims).....Schumann
 Two Etudes—
 Op. 10, No. 7, in C major.....Chopin
 Op. 25, No. 3, in F major.....Chopin
 Marche Grotesque.....Sinding

The pupils of Miss Hattie Summerfield, assisted by Raphael Groff, violinist, and Le Roy Gordon, 'cellist, will give a young people's musicale at the residence of Miss Summerfield, 5048 Washington Park place, Saturday evening, June 6, at 8 o'clock.

The annual commencement concert of the American Conservatory will take place Friday evening, June 12, 1903, at the Studebaker Theatre. An orchestra of forty-five pieces, especially selected from the Theodore Thomas Orchestra, under the capable leadership of Adolf Weidig, will assist. The following is the program:

Overture, Der Freischütz.....Von Weber
 Orchestra.
 Concerto for piano in E flat major, op. 73 (first movement). Beethoven
 Raymond H. Officer and orchestra.
 Aria, Dost Thou Know that Sweet Land? (Mignon).....A. Thomas
 Miss Iva Neal and orchestra.
 Concerto for Violin, op. 64 (first movement).....Mendelssohn
 Charles Stuart La Berge and orchestra.
 Prologue to Pagliacci.....Leoncavallo
 Richard E. Yarnley and orchestra.
 Concerto for Piano, op. 23 (first movement).....Tchaikowsky
 Miss Julia Wilkins and orchestra.

Scena et Aria, from Der Freischütz.....Von Weber
 Mrs. William Scheike and orchestra.
 Concerto for Piano in E flat.....Liszt
 Miss Bella Jacobs and orchestra.
 Adolf Weidig, conductor.
 Address: Rev. Dr. Cleland B. McAfee.

All Chicagoans take a pride in the steady advancement that has been made in their city in regard to music, art and literature. One of the most significant forces in Chicago for the raising of its standard of culture has been the Chicago Orchestra conducted by Theodore Thomas. This organization has been not only a source of continued pleasure to the people of Chicago, but has been commented on in terms of highest praise by the best music critics of America and Europe. As everyone is aware, the Chicago Orchestra is now at a period where of necessity an effort should be made by all patriotic citizens, not only to put it on its feet financially, but to ensure it against any lack of funds in the future.

The Press Club of Chicago has kindly consented to the use of its parlors at 104 East Madison street for an entertainment to be given Wednesday evening, June 3, for the benefit of the Chicago Orchestra Fund. The very best talent in the city has volunteered to appear at this concert. Men and women eminent both vocally and as musicians will be on the program.

This concert is under the direction of Mrs. John F. Smulski. The concert will be one of the notable events of the season, and will, it is believed, be of substantial benefit to the orchestra fund.

Schumann Club.

The annual election of the Schumann Club, of Chicago, was held Friday evening, May 21, at the Fine Arts Building.

Dr. C. E. Allum, the well known musician and director of the Harmonic Club, was unanimously elected as the president of the club. Mrs. M. E. Bigelow, Mus. Bac., whose scholarly lectures were so important and vital a feature of the club's educational work during last season, was elected vice president. Chas. Paterson was unanimously elected corresponding secretary, Dr. H. J. Hemminger recording secretary, S. L. Harding treasurer, Mrs. Margaret R. Krossing and Miss E. Osgood elected to the board.

This is regarded as a remarkably strong and able aggregation of officers. The last season has augmented the number of members to a considerable extent, the names of many well known Chicago musicians having been enrolled, and as the indications point to a still greater increase in membership for the forthcoming season, arrangements will be made to secure permanent quarters for the regular meetings.

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 MME. BIRDICE **BLYE** PIANIST
 MISS EDITH **ADAMS** 'CELLIST
 MISS CHARLOTTE **DEMUTH** VIOLINIST
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musical organization. Its chief aim is to broaden the ideas of musical people and to place a higher standard on our American talent, to meet musicians in a social way, and to eventually secure clubrooms where musicians and their friends may congregate. The large number of prominent Chicago musicians who were pleased to give their services at the club concert attest its popularity and the high standard in which the organization is held by those who are seeking for what is best.

Chicago will regret losing Maurice Aronson, one of her most brilliant pianists, who will sail shortly for Germany, where he will be associated with Leopold Godowsky, the famous virtuoso. While Mr. Godowsky was in Chicago Mr. Aronson became his favorite pupil and will join him upon the master's invitation.

The Cook County Sunday School Association held its tenth annual May festival last night at the Auditorium. The chorus of 1,000 young women did very effective work and was ably assisted by Miss Florence Marien Pace, a rising soprano; the Philharmonic Quartet, Francis S. Moore, organist; Mrs. Luella Clark Emery and Mrs. Willard Huyck, pianists, a number of juvenile artists and an orchestra of young men and women, all under the direction of H. W. Fairbank.

Carolyn Louise Willard.

Miss Carolyn Louise Willard, the talented pianist, who has been accorded a place on the faculty of Bush Conservatory, has recently made a little trip into Michigan, from whence a number of interesting press notices have arrived, which are appended:

Miss Carolyn Louise Willard, a talented pianist from Chicago, played before the members of the St. Cecilia yesterday afternoon, and her playing was an artistic treat. Miss Willard's technique is finished, her style is broad and her shading and tone coloring beautiful, while her evidently forceful personality is clearly marked in her playing. The "Repos d'Amour," by Henselt, a lovely and melodious thing, written in the form of a duo, was exquisitely played, the two voices being beautifully brought out. In the Rubinstein Etude the light and delicate shading in the left hand was remarkably good, while the melody in the right hand was played with a rich, full, singing tone. The two Chopin Preludes in G major and E minor showed the artist's poetical side, while in the Capriccio, by Howard Brockway, an American composer, Miss Willard showed a perfection of light and brilliant finger technique, with really wonderful delicacy of shading. Her last number was Liszt's Eighth Rhapsody, which was played with a clear cut technique, and the interpretation was extremely intelligent. Miss Willard is an artist of great ability and undoubtedly has a brilliant future.—Evening Press, Grand Rapids, Mich.

Following the regular program a treat was enjoyed, in the form of a short program of piano numbers by Miss Carolyn Louise Willard.

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lard, a young woman from Chicago, who has already won an enviable reputation as a concert pianist. Miss Willard gave her audience a rare half hour, and showed herself a thorough student of the art of interpretation, her melodic effects being very good and her technique in more brilliant passages unusually impressive. Her numbers were as follows: Concert Etude in D minor, Rubinstein; "Repos d'Amour," Henselt; Capriccio, Brockway; E minor and G major Preludes, Chopin, and Liszt's Eighth Rhapsodie. The last number was particularly strong, being almost virile in some passages, and the handling of the theme was masterly, working the musical thought to a fine climax. She was heartily applauded and, in response to an insistent recall, played "Will o' the Wisp," by Jensen, with a notable appreciation of its playful and imaginative quality.—Evening Press, Grand Rapids, Mich.

The recital given by Miss Carolyn Louise Willard, pianist, and Mrs. Marie White Longman, contralto, took place at the College Chapel last Friday evening. The program was well arranged, and the only criticism which could be made concerning it was that it seemed very short. This was not so much the fault of the making of the program as that the numbers were so interesting that they passed too quickly and the recital was all too soon over. Miss Willard has gained in certainty, and her technique is greater than when she played here a little more than a year ago. The numbers played by her which especially pleased the audience were the Etude by Rubinstein, the Prelude in G major, by Chopin, and the Henselt number, although the difficulties were greater in the Hungarian Rhapsody, No. 8, by Liszt. The "Will o' the Wisp," by Jensen, was given with a daintiness of touch and conception which brought the pianist back to respond to a hearty encore.—Optic, Olivet, Mich.

Jeannette Durno at Peoria Festival.

Miss Jeannette Durno, the pianist, played Saint-Saëns' Concerto in wonderful fashion. She is a tall, slight girl, with much distinction of presence and a personal magnetism which made itself felt at once. She took the tempos with magnificent dash and fearlessness, and played with a flawlessness of technique marvelous to hear. In phrasing and expression Miss Durno also showed herself a great artist, and her performance of yesterday may be said to have been a truly remarkable one.—Peoria Star, May 2, 1903.

Jeannette Durno, the solo pianist of the festival, was heard in the Saint-Saëns Concerto in G minor. The first movement, an andante, was thoroughly interesting, and the presto was skillfully and effectively played, but the middle movement, an allegro, was especially well played, and was received by the audience with the heartiest approval. She plays with an easy confidence, is sure of herself and has an exceptionally clean technique. The symphony was a taxing number, and tested not only the player's endurance, but her musicianship as well. She was given generous applause and returned to play a delightful encore, this without the orchestra. The orchestral accompaniment in the symphony was notably well played.—Peoria Herald-Transcript, May 2, 1903.

Heinrich Pfitzner.

THIS pianist has succeeded in winning a place of distinction, throughout the West and Middle West in particular. His concert appearances have been followed by critical notices almost uniformly enthusiastic and appreciative both of technique and temperament. Among the many notices of Mr. Pfitzner's playing, the following are chosen from both German and American papers. When in Berlin Mr. Pfitzner played in the presence of Her Majesty the late Empress Frederick of Germany, and later received very high compliments from Her Majesty personally, as well as a letter of appreciation. Since coming to America Mr. Pfitzner's progress has been equally gratifying, as the following notices indicate:

Heinrich Pfitzner was connected with the Stern Conservatory for three seasons (1898-'9, 1899-1900, 1900-'01) as an upper class teacher of piano.—Anzeiger, Hanau, Germany.

Heinrich Pfitzner played in the presence of Her Majesty the late Empress Frederick of Germany at Cronberg, August 26, 1899, whereupon he received high compliments from Her Majesty personally, as well as a letter of appreciation, dictated by Her Majesty afterward.—Anzeiger, Hanau, Germany.

Heinrich Pfitzner, a very talented young artist, indeed, stood well his place as the pianist of the evening. The execution of his numbers was exquisite.—Anzeiger, Hanau, Germany.

The pianist Herr Heinrich Pfitzner deserved great merit by contributing greatly to the success of the evening. His playing is

remarkably tasteful and clear.—Frankfurter Zeitung, Frankfurt, Germany.

Heinrich Pfitzner is a pianist of the highest order.—Anderson (Ind.) Democrat.

Heinrich Pfitzner, an excellent pianist, gave a most interesting recital last evening.—Fort Wayne (Ind.) Sentinel.

The wonderful perfection of Mr. Pfitzner's technique, the marvels of his touch, the poetic delicacy of his shading and the elasticity and vigor of his execution gave delight to every listener.—Muncie (Ind.) News.

BURMESTER IN LONDON.

[SPECIAL CABLE.]

HAMPSTEAD, JUNE 2, 1903.

To The Musical Courier:

WILLY BURMESTER'S first London concert an immense success. O. F.

Recital by Bernstein Pupils.

THE young pupils of Eugene A. Bernstein gave a piano recital Sunday afternoon, May 31, in the Lexington Assembly Rooms, Fifty-eighth street, near Lexington avenue. All of the players were between the ages of eight and twelve years. Altogether it was a remarkable exhibition of juvenile talent. One of the most skillful performers was Lucy Baker, aged eight, who performed "Evening Bells," by Eilenberg, and a Tarantella, by Pieszonka. The other piano numbers and players included:

| | |
|---|--------------|
| Wedding March..... | Mendelssohn |
| Arnold Newton, Leo Shapiro, Lucy Baker, Olga Lurie. | |
| Sonata, C major (two movements)..... | Mozart-Grieg |
| Helen Chankin and Sophie Aleinikoff. | |
| Chaconne..... | Durand |
| Olga Lurie. | |
| Concerto No. 4 (one movement)..... | Herold |
| Sophie Aleinikoff. | |
| Concerto No. 1 (one movement)..... | Field |
| Helen Chankin. | |
| Petit Bolero..... | Ravina |
| Leo Shapiro. | |
| Fantaisie, D minor..... | Mozart |
| Le Papillon..... | Lavallee |
| Arnold Newton. | |
| Le Tomb d'Ascol (Werstovsky)..... | Alberti |
| Lucy Baker, Olga Lurie, Arnold Newton, Leo Shapiro. | |

Two sopranos, Miss Adele Recht and Miss Elizabeth Long, assisted the young pianists.

The Landon Conservatory, Dallas, Tex.

CHAS. W. LANDON, the first president of the New York State Music Teachers' Association, organized in 1888, begins a busy period this week at the Landon Conservatory Assembly Rooms, Dallas, Tex., as per the following schedule:

| |
|--|
| June 1—Recital, Edna Berry, of the junior class. |
| June 2—Recital. |
| June 4—Recital. |
| June 6—Recital, juvenile class. |
| June 8—Recital. |
| June 9, 4:30 p. m.—Recital, juvenile class. |
| 8:15 p. m.—Graduates' recital, Lucile Provence. |
| June 11—Graduates' recital, Olive Smith. |
| June 12—Recital. |
| June 13—Recital, juvenile class. |
| June 14—Baccalaureate sermon by Rev. Geo. W. Truett, First Baptist Church. |
| June 15—Graduates' recital, Mary Johnston. |
| June 16—Graduates' recital, Eugenia Boone. |
| June 18—Annual concert, Carnegie Hall. |

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CORSO VENEZIA 34, MILAN, ITALY
May 14, 1903.

HERE are the programs of the five concerts given in rapid succession by the Società Orchestrale del Teatro alla Scala since the close of the opera season at that theatre. The first four were under the conductorship of Signor Giuseppe Martucci, the excellent pianist and director of the Royal Conservatory at Naples, who came up to Milan especially for the purpose. The fifth and last concert was conducted by Signor Giuseppe Gallignani, the director of the Milan Royal Conservatory-Verdi and author of "Quare?" a new work, of which the last concert consisted.

First Concert—Bach, Sinfonia (Overture?) in C major; Mozart, Serenata for four little orchestras (strings and horns); Wagner, Overture to Goethe's "Faust"; Beethoven, Symphony in C minor (No. 5.)

Second Concert—Cimarosa, Overture "Le astuzie femminele"; Schumann, Symphony in E flat (No. 3); Martucci, Notturmo in G flat; Rinaldi, "Riflessi e Paesaggi" (Suite, orchestrated by L. Mancinelli); Wagner, Overture, "Il Vascello Fantasma" ("The Phantom Ship," or "Flying Dutchman.")

Third Concert—Beethoven, Overture "Coriolano"; Haydn, Symphony in E flat; MacKenzie, "La Belle Dame sans Merci" (Ballet); Nâprâvnik, "Il Canto dell' Ugnuolo" ("Song of the Nightingale") from the Suite "Don Juan"; Përosi, "Tema con Variazioni"; Rossini, Overture "L'Assedio di Corinto."

Fourth Concert—Bach, Overture in C; Beethoven, Symphony in C minor; Schumann, "Canto della Sera"; Wagner, Overture, "Faust"; Rossini, Overture, "L'Assedio di Corinto."

Fifth Concert—Gallignani, "Quare?" (Lirica per cori ed orchestra), (1) "Introduzione," (2) "L'Umanità" (mixed

chorus, five voices), (3) "Gli Stoici" (male chorus, four voices), (4) "Gli Epicurei" (female chorus, three voices), (5) "L'Umanità" (mixed chorus, five voices), (6) "Gli Scettici e gli Atei" (double chorus), (7) "L'Umanità" (chorus, five voices), (8) "Coro Mistico" (four voices), (9) Cantica, "Tema con Variazioni e Finale."

An orchestra of 130 musicians and choruses numbering 300 singers were announcements printed on the house bills of the theatre, but the players and singers discovered on the stage and taking part in the performance fell somewhat short of that number.

The orchestra was largely made up of the regular band playing at the Scala opera, but contained also a number of outside musicians, which was necessitated by reason of some of the more important members having withdrawn to accept an engagement with Toscanini in South America. And to this condition of affairs must be attributed the fact that the work of the orchestra was not at all times equal to the band's well known reputation for finish, brilliancy and general efficiency.

The new men were to some extent a disturbing element, and the rehearsals of the orchestra had been comparatively few, owing to the fact of the conductor, Signor Martucci, living at Naples and finding it impossible to work sufficiently long and often with his men to have them understand his every wink and motion.

Several of the wind instruments were lacking in precision of attack, their entrances being marked by uncertainty and seeming doubt.

The horns were distinctly bad in their higher tones. The bowing among the violins was by no means uniform—the one frequently making an up stroke while his partner, seated at the same desk, would play a down bow; yet the massive and brilliant effects of the strings as a body were very noticeable.

Signor Martucci is certainly an excellent musician and a most capable conductor, but it should have been made possible for him to have bestowed more time upon the rehearsals of the orchestra so as to demonstrate all his ideas, his conception of the different works and their interpretation.

Martucci's construction of programs shows the musician's classic taste, combined with a tendency toward the music of Wagner, which latter he interprets with deep understanding of the Bayreuth master's muse.

The conductor's nocturne, performed at the second concert, was warmly applauded and redemanded by the audience.

At the fourth concert the program offered was practically a repetition of the more pleasing compositions heard at the earlier concerts—a species of "request" program.

Gallignani's "Quare?", which formed the program of the fifth concert (and also a sixth at reduced prices), remains still a quare, i. e., a query, to many and for many. The work is a lyric poem, the different numbers or choruses following closely one upon another like a suite, but without rest or pause between any two. "Quare?" seeks to fathom the why, the wherefore of life? The first chorus, that of "Humanity," demanding to know what is Life; did Pythagoras, Socrates, Plato and their kind know? Do we know? Can anyone know? And, after listening to the choruses and the singing of the stoics, the epicures, the skeptics and atheists, the mystic voices and all—we still ask, quare?, for the work of Signor Gallignani hath made us none the wiser.

This questioning and questionable composition of the esteemed director of the Milan Conservatory required but a short hour for its performance. Placed among the singers were four trombones, materially helping them in striving for effect.

All the music had been thoroughly studied and the choruses splendidly trained to do their work with perfect intonation, precise attack, good tone quality, nice effects of light and shade, and a high degree of general finish. In short the execution of the new work, under the author's energetic direction, was all that could possibly be expected. Yet the reception of this composition by the audience could not have been altogether pleasing or satisfactory to the author, for, after listening coldly, but quietly, until the end of the performance, the verdict pronounced by the audience was a strange mixture of applause and unmistakable hissing, the hissing of the upper house becoming so strong and pronounced that the public of the lower house (the main floor, there being few box occupants present) had to exert and assert themselves to overtop or drown the manifest disapproval coming from the galleries. Finally the applauding majority succeeded in getting the better of the situation, when the composer of "Quare?" was encouraged to come forward several times to acknowledge a most respectfully tendered recognition or approval of his efforts. Had not printed placards at the entrances requested that the new work be allowed to continue to the end without interruption, I doubt whether the music could have been produced without some disturbance before the close, for there certainly was an unsympathetic, a hostile element in the house.

Hubermann, Poland's young and musical violin virtuoso, is winning extraordinary success in his first Italian tournee. He is not only very young (being little more than twenty), but is singularly modest and good natured for so masterly a player.

I have heard it whispered that Hubermann would be invited by the municipality of Genoa to play upon the fine Guarnerius violin left by Paganini to the city of Genoa, a distinction and honor conferred on no other violinist since the days of Sivioli.

The visit of King Edward VII to Italy has been a most pleasant affair for everyone concerned. At Rome His Majesty saw and reviewed everything, taking the liveliest interest in all his surroundings, always full of alert and gracious bonhomie, so that everybody in turn became overjoyed with the King's presence.

His Majesty's keenest wish was to see for himself the immense and historic changes that have taken place since his former visit in 1859 to the Eternal City. "I cannot see," said the King, "if I am enclosed by guards." Whether King Edward had thrown the traditional soldi into the rocky basin of the Trevi fountain and drank of the waters from that majestic source I do not know, but the ceremony is supposed to ensure the traveler's return, and Rome has taken a curious satisfaction in the thought that after forty-four years the King has come back.

At the Argentina Theatre the most brilliant episode of the King's visit to Rome closed amid a thrilling outburst of feeling.

The Argentina on this occasion was a glittering interior, with seven stages of boxes, sweeping like tiers of pure gold around the semicircle towering above the parterre—a resplendent setting for a memorable night, with

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all the rank and intellect of Rome and the proud beauty of the famous Roman aristocracy thrown up in this splashing environment, like a masterpiece of color in a deep gold frame.

The opera performance was Verdi's "Rigoletto," given with unrivaled resource. Orchestra and the corps of danseuses for the ballet "Nel Giappone" had been brought specially to Rome from the famous Scala at Milan. The first acts of "Rigoletto," though given admirably, were heard, as is always the case on such occasions, with more excited expectation than close attention. The audience included all the princely names of Rome, and there was also observed the Marquise del Grillo, better known to vanished generations of playgoers as Adelaide Ristori, the greatest tragedienne of the modern stage, who is eighty-three years old.

At half past 10 o'clock the strain was ended, "God Save the King" burst from the orchestra, and the audience sprang to its feet—His Majesty, the King, had arrived. At the theatre the royal party, including King Victor and Queen Helena, were received by Prince Colonna, the Syndic of Rome. While the ovation thundered through the house, the orchestra raised the Italian National Hymn after the English anthem, and when the surge of this inspiring scene had subsided, the ballet held attention with all the color and spirit of its changes until the closing and triumphant demonstration on which the curtain fell.

Anent the King's visit to the Pope, the Tribuna states that His Majesty was surprised at the Pope's clearness of mind and his evident good health, and on leaving the Vatican declared that His Holiness looked more like a man of sixty-three than one of ninety-three. DELMA-HEIDE.

Sousa on the Continent.

THE following is the route of Sousa's successful Continental tour, now almost completed:

Paris—April 19-20, Matinee and Evening, Nouveau Theatre.
Lille—April 30, Matinee and Evening, Hippodrome.
Lille—May 1—Matinee and Evening, Hippodrome.
Bruxelles—May 2, 3 and 4, Matinee and Evening, Alhambra.
Ghent—May 5, Matinee and Evening, Grande Theatre.
Anvers—May 6, Matinee and Evening, Theatre Royal.
Liège—May 7, Matinee and Evening, Cirque des Variétés.
Cologne—May 8, Matinee and Evening, Gürzenich.
Berlin—May 9, Evening, Philharmonie.
Berlin—May 10, Matinee and Evening, Philharmonie.
Berlin—May 11, Matinee and Evening, Philharmonie.
Berlin—May 12, Matinee and Evening, Philharmonie.
Berlin—May 13, Matinee and Evening, Philharmonie.
Königsberg—May 14, Matinee and Evening, Concerthalle, Tiergarten.
En route—May 15.
St. Petersburg—May 16, Evening, Cirque Ciniselli.
St. Petersburg—May 17, Matinee and Evening, Cirque Ciniselli.
St. Petersburg—May 18, Matinee and Evening, Cirque Ciniselli.
St. Petersburg—May 19, Matinee and Evening, Cirque Ciniselli.
St. Petersburg—May 20, Matinee and Evening, Cirque Ciniselli.
En route—May 21.
Warsaw—May 22, Matinee and Evening, Filharmonija.
Vienna—May 23, Matinee and Evening, Englischer Garten.
Vienna—May 24, Matinee and Evening, Englischer Garten.
Vienna—May 25, Matinee and Evening, Englischer Garten.
Vienna—May 26, Matinee and Evening, Englischer Garten.
Prague—May 27, Evening only, Rudolfinum.
Dresden—May 28, Matinee and Evening, Concerthalle, Zool. Garten.
Dresden—May 29, Matinee and Evening, Concerthalle, Zool. Garten.
Leipzig—May 30, Matinee and Evening, Concerthalle, Zool. Garten.
Hamburg—May 31, Matinee and Evening, Hansa-Theater.
Hamburg—June 1, Matinee and Evening, Hansa-Theater.
Hamburg—June 2, Matinee and Evening, Hansa-Theater.
Copenhagen—June 3, Matinee and Evening, Concertpalast.
Copenhagen—June 4, Matinee and Evening, Concertpalast.
Kiel—June 5, Matinee and Evening.
Dortmund—June 6, Evening.
Amsterdam—June 7, Matinee, Paleis voor Volkslyt.
Hague—June 7, Evening.

ANTONIA DOLORES.

AFTER a notable success in Australia Antonia Dolores gave a farewell recital at the Sydney Town Hall, and THE MUSICAL COURIER of this issue gives on the cover page a reproduction of the scene on that occasion. It will be observed that there was a monster audience present, 4,000 people having paid for admission.

Mlle. Dolores reached California from Auckland, New Zealand, via Honolulu, and her recent engagements were as follows: Tuesday evening, May 19, Loring Club, San Francisco; Wednesday evening, May 20, first recital, San



Antonia Dolores

Francisco; Thursday evening, May 21, Orpheus Society, Oakland, Cal.; Saturday evening, May 23, second recital, San Francisco; Sunday evening, May 24, third recital, San Francisco.

Many of the Pacific Coast dates have already been sold, for Mlle. Dolores is a well known singer in that part of the country and has a large number of admirers and friends. Her subsequent tour through the country will be noted in time.

DUBUQUE MAY FESTIVAL.

Dubuque, Ia., May 26, 1903.

DUBUQUE is rapidly becoming one of the musical centres of the Middle West. Ten years ago the Dubuque Choral Club was formed and placed under the direction of William H. Pontius, a thoroughly capable and energetic conductor. Mr. Pontius has proved himself a musical factor in the development of his art in Iowa. The Choral Club has done most effective work since its inception. Each year the club presents a series of concerts that have attracted the attention of music lovers in all sections of the country. From a financial standpoint their experience has not been different from that of all other societies in the other cities. Defeat, however, was not recognized by its unselfish corps of officers. The president, G. A. Grimm, an enthusiastic lover of sane music and culture, and the officials backing him, including Joseph Michel, Frank B. Burchmore, L. S. Hopkins and B. A. Pickenbrock, have been undaunted by several financial deficits. Their unselfish motives led them on and on, and at last their efforts have met with public approval.

The festival of 1903 was held Monday, May 18, afternoon and evening, at the Grand Opera House. For this occasion the Theodore Thomas Orchestra was engaged, and

a coterie of great artists, including Miss Jenny Osborn, soprano; Mrs. Bertha Heustis, soprano; Miss Grace van Valkenburg, contralto; Miss Jeannette Durno, piano virtuosa; Glenn Hall, tenor, and Gwilym Miles, baritone; Marion Green, basso, and Leopold Kramer, violinist. The great orchestra, its eminent conductor, Frederick A. Stock, the distinguished soloists and the prestige of the Choral Club, composed as it is of the leading vocal talent of the city, were sufficient to create a musical stir that was indeed encouraging and significant. On each occasion the house was crowded with music lovers from far and near, and the financial returns were such as to make the Dubuque festivals an established annual musical event.

The afternoon concert presented a rich program that was received with universal favor. The opening number was Beethoven's Symphony, No. 8, in F major, under Mr. Stock's magic baton. It was a beautiful sight to observe those fifty players giving undivided attention to Mr. Stock's intelligent reading of the classic. Their bowing was uniform, as it always is with this great organization, trained by one of the world's greatest geniuses, Mr. Thomas. The three movements were given in superb style, and the orchestra and conductor were greeted with applause that was little less than an ovation. This number was followed with the beautiful Italian aria the Prologue from "Pagliacci," by Gwilym Miles. This was Mr. Miles' first appearance in Dubuque. At the conclusion of his singing he was applauded and cheered to the echo. Mr. Miles' art and his great voice are still the subject of wonder and admiration. His voice has a richness and volume and a sympathetic quality that won for him universal favor and a double encore, to which he courteously and graciously responded. The "Peer Gynt Suite" was a particular favorite with all, probably because of its familiarity, and also because of its effectiveness. Mr. Stock's men were responsive in a high degree in this number. The march from Raff's "Leonore Symphony" was beautifully given. Miss Jenny Osborn sang, with an effective orchestra accompaniment, the dramatic cantata from Gounod's "Queen of Sheba." It has been some years since Miss Osborn sang in Dubuque. She sang with spirit and understanding that comes only from long study and experience. Her voice is fresh, beautiful and brilliant, and her art is at once convincing. For an encore she sang Woodman's "An Open Secret," with piano accompaniment by Mrs. Hoffman, that was on a plane with the singer's high art. The concert closed with two orchestra excerpts that sent the audience away enthusiastic, refreshed and happy.

The evening's concert drew another packed house, many contenting themselves by standing in the foyer, every seat having been sold long before the doors were opened.

Ternina Engaged.

MILKA TERNINA, the dramatic soprano, whose health of late has been giving her friends some concern, seems to be much improved, for she has just signed a contract with Heinrich Conried to join his operatic forces here next year.

Madame Jewell Studying with Pugno.

MME. ANNA JEWELL is in Paris studying with Raoul Pugno. She will return to New York next November and open her season with an orchestral concert at Carnegie Hall. After that the fair pianist expects to make an extended recital tour.

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A MAY music festival was given in Fargo, N. Dak., May 13 and 14. "The Messiah" was sung twice and there were two afternoon concerts by the vocal and instrumental soloists and Fargo College Glee Club. The soloists were: Mrs. Lillian French Read, Chicago; Mrs. Alma Porteous, Minneapolis; H. Augustine Smith, Chicago; John J. Moncrieff, Winnipeg; Carl Riedelsberger, Minneapolis; Carl Fischer, Minneapolis, and Mrs. H. L. Wilson, of Fargo.

The pupils of Virginia Field Tolman gave a recital recently at St. Joseph, Mo.

Miss Lillian E. Maher gave the third annual recital of her pupils at Newport, R. I., May 20.

Pupils of Miss Giltner gave recitals at Hamilton College, Lexington, Ky., May 19 and 21.

On Thursday evening, May 14, a recital was given by pupils of Botefuhr's School of Music at Pittsburg, Kan.

A song recital was given by the pupils of Miss Dorothea Blaydes at Lindenwood College, St. Charles, Mo., May 13.

Miss Ida M. Linton, of Otsego, teacher of vocal music, gave a recital at the Opera House, Plainwell, Mich., May 21.

A piano recital was given at Portsmouth, Ohio, on May 22 by George Smiley Bohanan, assisted upon second piano by Miss Carrie S. Davis.

Mr. and Mrs. Pomeroy, Oscar Ehlich, Mrs. Hudson, Miss Hardee, Mrs. McCarty and Mrs. Blake were soloists at a recent concert in Jensen, Fla.

Miss Gertrude von Betz, Miss Margaret Cummings and C. C. Parkyn were soloists at a recent concert in Stamford, Conn., by the M. Steinert Company.

Frederick William Zimmerman and Mrs. Mae Caskey, a pupil of his, sang at the May festival of the Choral Union of Anacortes, Wash., early in the month.

A recital was given by the pupils of Miss Mahaffie recently at the residence of Mrs. C. E. Moulton, Tacoma, Wash. Mrs. E. C. Richards assisted with three solos.

At the Bergen Baptist Church, Jersey City Heights, N. J., on Monday, May 25, an organ recital was given by Anna Blanche Foster, assisted by Mary Elizabeth Cheney, soprano.

A program was rendered by the vocal pupils of Jos. Ballantyne, assisted by the Ogden Tabernacle choir of 200 voices, in the Tabernacle, Salt Lake City, Utah, May 18.

At Findlay, Ohio, a graduating recital was given by Karl P. Kobe, harp and bass viol, John H. Gross, piano, at the College Chapel, May 12. Mr. Gross is a pupil of Reno B. Myers.

Miss Florence Dingley gave her song recital recently at Lewiston, Me., assisted by Miss Sue Winchell, Mrs. F. A. Lincoln, Willis P. Atwood, Fred J. Whitcher, Carl Jean Tolman and B. H. Dingley.

The eighth concert of the Cornell University Orchestra was given in Ithaca, N. Y. At this concert Clarence de Vaux-Royer appeared for the first time as conductor of the organization. The soloists were Mr. Daland and Mr. Wosika.

Pupils of John T. Erickson, piano and organ teacher, gave a musicale at the home of Mrs. Newhall, 510 West 142d street, last Wednesday evening. Mr. Erickson is organist of the Washington Heights Baptist Church, 145th street and Convent avenue.

A concert, dedicating the pipe organ of the Congregational church, Iowa City, Ia., was given May 8. Henry W. Matlack, organist, director of the Iowa College School of Music. Vocalists—Anna Smith Close, Nellie B. Sebern, William C. Hall, Fred W. Bailey.

A musical complimentary to Mrs. John M. Moore was given at Dallas, Tex., May 16, by the Young Ladies' So-

ciety of that city. The soloists were Mrs. John M. Moore, piano, assisted by Mrs. Jules D. Roberts, mezzo soprano, and Mrs. James Harvey Cassidy at the organ.

Piano recitals were recently given at Highland Park College, Des Moines, Ia., by Miss Lydia Stuhler, pupil of Frank Nagel, assisted by Miss Daisy Binkley, pupil of Grant Hadley, and Mrs. Lydia Frank, pupil of Frank Nagel, assisted by Frank Kelly, pupil of Grant Hadley.

A musical was given May 18 at Cleveland, Ohio, by the pupils of Herman G. Hurlbaeus. Among those who took part were Mrs. Charles A. Eaton, Miss Julia A. Sawyer, Miss Lura A. Pomerene, Miss Mabel Hager, Mrs. G. A. Conners, Mrs. R. F. Voth, F. Brubaker, C. G. Luikart, William M. Roberts, organist of the Euclid Avenue Baptist Church, was the accompanist.

The Paschal Mass of Bruno Oscar Klein was recently given at Columbus, Ohio, by a chorus of 100 voices, assisted by organ and orchestra, under the direction of Franc Ziegler, preceded by a short miscellaneous program of six numbers. Soloists—C. W. Dutcher, Ferd Gardner, Mrs. Felix Riviere, Franc Ziegler, Alfred R. Barrington. Miss Kathryn Gleason was at the organ.

A vocal recital, under the direction of Dr. B. Frank Walters, Jr., was given at Philadelphia, Pa., May 21. Those appearing were: Miss Rose Donnelly, Mrs. H. B. Ewing, Miss Bertha E. Boyle, Miss Carrie Soby, Miss Harriet M. Duer, Miss Ida Bitting, Norman A. Hoose, J. Charles Aiken, Joseph S. Rudolph, Robert P. Achuff, William Donnelly, William S. Cox; Jessie Vache Hayes at the piano.

The May festival of the Simpson Conservatory of Music took place at Indianola, Ia., May 19, 20 and 21, comprising three evening and two afternoon concerts, "Elijah" on Wednesday evening and Wagner night Thursday. Prof. Alexander Emslee conducted, assisted by Prof. F. E. Barrows at the organ and by Miss Myrtle Bussey at the piano. The part of Elijah was sung by Arthur D. Middleton.

The Ottawa, Kan., pupils of James B. Stevens, baritone, gave a recital recently which was of more than ordinary interest. They were assisted by the Cecilian Ladies' Octette, under his direction, and Miss Mary Davis, violinist. Miss Lulu Forbes added to the program by her fine accompaniments. Pupils participating were: William Gordon, Misses Amy Pollock, Cora Hunt, Julia Sumner, Cornelia Hamblin and Mrs. Zana Goodin. Mr. Stevens also sang a group of four songs. The audience was enthusiastic.

T. E. Huntington, assisted by his pupils, held their last musicale and reception at his recital hall, Euclid avenue, Cleveland, Ohio, on May 8. The program, played from memory, was an interesting one, in which those taking part were Miss Florence Mitchell, Mr. Huntington, Miss Lucile Brown, Miss Grace Seamon, Miss Edna Strong, John J. Wagner, Miss Elsie Zuern, Leslie Hubbell, Misses Laura and Ethel Ruprecht, Miss Edith Sletzer, Miss Corinne Simpson, Miss Margaret Reese, Miss Leona Fowler, James Hathaway, William Champion and Miss Maud McClave.

The Kansas Musical Jubilee is to be held at Hutchinson, Kan., June 2, 3, 4 and 5. At the evening concerts the artists are as follows: Mrs. Adah Markland Sheffield, Mrs. Grace Whistler Misick, Albert E. Borroff and George Hamlin, all of Chicago. Tuesday evening will be devoted to a mixed program furnished by selected contestants and the artists, and a chorus program from Mendelssohn's "St. Paul" by the Philharmonic Club of Salina. On Wednesday evening the artists will give a recital. On Thursday evening Haydn's oratorio "Creation" will be given by the Hutchinson Choral Union, assisted by the artists. On Friday night will occur the closing concert and awarding of prizes.



A MATINEE musicale was given in the ballroom of the Park Hill Country Club House, Yonkers, N. Y., recently by the Ladies' Afternoon Vocal Class, Walter J. Bausmann, organist of St. John's Episcopal Church, being the conductor. The list of active and associate members is as follows: Miss Cecilia M. Bainton, Mr. Henry Bark, Miss Elizabeth Baker, Mrs. Clifton Bull, Miss Laura Bruce, Mrs. F. B. Chedsey, Mrs. Eugene C. Clark, Miss Connolly, Mrs. Amos P. Dunn, Mrs. Rudolf Eickemeyer, Mrs. F. E. Ellis, Mrs. R. P. Fay, Mrs. R. A. Fones, Mrs. Charles Gunn, Miss Augustine Houghton, Mrs. George Kerr, Mrs. M. P. Kaler, Mrs. W. E. Keys, Mrs. Carl H. Kroeber, Miss Kellogg, Miss King, Miss Camille Kolb, Miss Olivia Kirkwood, Miss Isabelle Kuss, Mrs. Wallace Lozier, Mrs. Edwin K. Martin, Mrs. W. B. MacCracken, Miss M. McCullough, Miss Mulligan, Mrs. S. M. Norton, Mrs. John Reid, Mrs. Henry A. Robinson, Miss Hazel Rich, Mrs. Theodore H. Silkman, Miss Leslie Stewart, Miss H. F. Stevens, Miss May Tarbell, Miss Grace Varian, Mrs. W. M. Warner.

A fashionable and critical audience assembled in Pueblo, Col., recently at the concert given by the Monday Musical Club.

The annual meeting of the Eurydice Club was held at Toledo, Ohio, May 27 with Mrs. S. M. Jones. The club will sing at the State Hospital on the evening of June 3.

The Mansfield (Ohio) Arion recently gave a concert under the direction of Arnold Kallmerten. Miss Josephine Cook, R. Russell Maxwell, Miss Justine Sterkel and Miss Nina Bair assisted.

A Haydn and Mozart recital was given in the music studio of Professor Bliss recently at Fremont, Neb., by members of the Ensemble Club. This was the first of the series of six recitals which have been arranged under the direction of Professor Reed.

At the annual meeting of the Mendelssohn Club, of Bangor, Me., the old board of officers was re-elected: President, Mrs. E. T. Wasgatt; secretary, Miss Emily Merrill; treasurer, Mrs. J. H. Eldridge. Prof. Karl P. Harrington, of the University of Maine, was chosen as leader for another season.

The May concert of the seventh season of the Northampton (Mass.) Vocal Club was given, under the direction of R. L. Baldwin, in the city hall at Northampton recently, the club being assisted by Miss Clara Sexton, soprano; Mrs. Benjamin Guckenberger, contralto, and Miss Irene Dickinson, pianist, of Springfield.

The annual meeting of the Brockton (Mass.) Choral Society was held May 18 in G. A. R. Hall. In the absence of the president, Preston B. Keith, John J. Morton was chosen to preside. The treasurer's report was read by Merton Gurney. The society is absolutely free from debt. Officers elected were Edgar Davis, T. A. Norris, Mrs. E. R. Laird, Walter Rapp, Mrs. Alice Jones, Herbert S. James, Frank L. Howard, West Bridgewater; George Knight, Dr. J. A. Beecher, J. E. Shepardson, David Tyndall, I. L. Blanchard, Dr. Coughlan, W. M.

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The Ladies' Music Club met with Mrs. F. P. MacLennan at Topeka, Kan., recently. The guests were Mrs. Mabelle Crawford Welpton, Mrs. Clement Smith, Mrs. Crawford, Mrs. De Witt Nellis, Mrs. Ryder, Mrs. Walker Combs, Miss Carrie Goddard, Mrs. Eugene Stanley, of Wichita; Mrs. Simpson, Miss Simpson, Mrs. Frank Kenney, Mrs. Fanny Riggs, Mrs. A. W. Tanner, of Emporia, and Mrs. Metcalf, Mrs. Wilhelmi and Miss Wilhelmi, of Lawrence.

The program meetings of the Wednesday Musical Club, Cañon City, Col., closed last week with a session of unusual interest. The annual business meeting and election of officers was held and the following officers elected: Mrs. Anna B. Smith, president; Mrs. Lily McC. Maupin, vice president; Miss Gail Conaway, recording secretary; Mrs. Pearl H. White, corresponding secretary; Miss Ada Davis, treasurer; Mrs. Agnes B. Stewart, musical director; Mrs. Stewart, delegate to State Federation; Miss Beulah McRay, alternate.

The sixth annual festival of the White River Musical Association opened May 14. The executive committee consisted of Dr. Charles B. Drake, Prof. Edwin J. Bartlett, vice president; R. E. Stevens, secretary; Miss Helen W. Smith, assistant secretary; John L. Bacon, treasurer; Henry R. Miller, Mrs. F. P. Marston and Mrs. R. E. Smith. The music committee, of which Prof. Charles H. Morse, E. H. Thompson and Mrs. F. F. Garland are members, gave special attention to the musical features. Visitors to the Junction were looked after by the reception committee, composed of Mrs. N. J. Whitehill, chairman; Mrs. D. A. Pingree, L. S. Newton, Mrs. A. B. Hubbard, Harry E. Jamason and Mrs. George H. Watson. The vocal soloists were Mrs. Blanche Kilduff, Miss Pauline Woltmann, Ernest R. Leeman, Fred Parker Hastings, U. S. Kerr, all of Boston; Mrs. Fannie D. Lord, of Lebanon, and M. W. Bullock, of Hanover.

The affairs of the Gunnar Wennerberg Memorial Chorus are in the hands of the following officers and delegates from Swedish churches and singing societies: President, Charles K. Johansen, vice president, O. Robert Schonhult; secretary, Otto Reidberg; financial secretary, George Elfst; treasurer, F. Teden; Singing Society Lyran of New York, C. K. Johansen, Carl Wahlstedt; Swedish Glee Club of Brooklyn, O. R. Schönhult, Hjalmar Clauson; Orpheus of Brooklyn, M. Gelin, A. Edlund; Svea of New York, Axel Nilson, G. Krohn; Christian Brothers' Male Chorus, Otto Reidberg, Albin Swenson; Blue Ribbon Singing Society of Brooklyn, V. Palmer, Victor Nordlöf; Swedish Ladies' Chorus of Brooklyn, Mrs. S. Erickson, Miss Louisa Finblad; M. E. Church, Lexington avenue, New York, Miss Gerda Lindroth, Herman Strandberg; First Baptist Church of New York, David Newman, Oscar Hermanson; Bethesda Mission Church of New York, G. Wahlberg, A. Johnson; Lutheran Gustavus Adolphus Church of New York, Gustave Brandtson, Frank Jackson; Harlem Lutheran Church of New York, Olga Nilson; Lutheran Bethlehem Church of Brooklyn, George Elfst, John Erickson; Lutheran St. Paul's Church of Brooklyn, Mrs. Ella Gustafson, Miss Ruth Wickberg; Immanuel M. E. Church of Brooklyn, O. L. Young, Karl Nilson; Bethania M. E. Church of Brooklyn, Otto Daleen, A. Lundberg; First Baptist Church of Brooklyn, P. Bereng, Gust. Björkman; Pilgrim Mission Church of Brooklyn, F. Teden, Charles Akerlund.

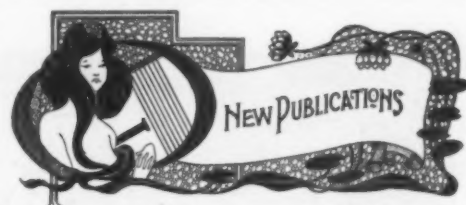
The first concert of the recently established Choral Union took place at Taunton, Mass., May 13, under the direction of Dr. Jules Jordan. The soloists were: Mrs. Grace Bonner Williams, soprano, Taunton; Miss Lora Holmes, contralto, Providence; Edward P. Johnson, tenor, New York; Albert E. Burrow, baritone, Providence. William N. Andros, Taunton, accompanist. The program was "The Swan and the Skylark" and miscellaneous selections. The chorus of nearly 150 voices was composed as follows: Ruth E. Davis, J. W. Stillman, Leroy S. Hodges, Cordelia H. Chace, Gertrude Clare, Addie B. Vanderwarker, Leslie S. Henry, Grace M. Adrian, Florence W. Davol, H. Landers,

Sibyl L. Francis, Frank I. Manter, George W. Briggs, George G. Crane, Howard A. Alger, Louisa E. Perry, Augusta E. Stewart, Mrs. F. H. Godfrey, C. L. Clarke, May W. Briggs, Ralph W. Hayman, Bertha M. Paine, Alex. McMurray, Marian Fournier, Arthur C. King, Katharine Reed, Sophia Reed, Ruth Crandell, Clifford Woodward, Mrs. Clifford Woodward, Julia E. Lawry, Albert E. Babcock, Ethel F. Grant, Ida J. Mansfield, Martha A. Kingman, Grace E. Dunn, Myrtle F. Dunbar, Mae C. Cornell, Henry A. Hathaway, Robert M. Otis, Nellie M. Capron, Matthew Woodward, J. C. Lanning, Florence E. Francis, Ella Francis, Florence R. Cushman, Bertha M. Rand, Bertha G. Dary, Annie E. Crane, Marie A. Crane, Maud M. Burt, Gilles Fuyat, Florence Brand, Laura Dary, Clarissa B. Dickerman, Lyman M. Gammons, Charles E. Drinkwater, Mrs. Elliott Washburn, H. H. Church, Mrs. John A. Abbott, D. Frank Carr, Mrs. Allston E. Williams, Allston E. Williams, F. A. Walker, Edith F. Macomber, Mrs. A. G. Godfrey, Grace Dean, Dr. Florence Abbott, Miss A. I. Holbrook, Elizabeth Fuyat, Emily Fuyat, Mary Merrill, Howard Francis, Florence W. Briggs, Grace Hamilton, Elizabeth Whiting, Mrs. John J. Nichols, Orra Leach, Mrs. M. E. Raymond, Abbie Boomer, Mrs. P. C. Lincoln, Emma E. Dary, Bessie F. Lane, Mrs. Mabel Hayes, Maud M. Rose, Susie Lincoln, Ida Dary, Mary McCarte, Ethel Chandler, Mrs. A. Milot, Mrs. C. Peters, Mrs. Lyman Gammons, Forrest M. Alger, I. W. Cooper, C. E. Gilman, Isaac Birtwell, Fred J. Henry, Mrs. E. A. Tetlow, Edith M. Hodgman, W. W. Austin, Nellie Lincoln, Mrs. Walter Mason, Flora Mason, Susie H. Perry, F. T. Farnsworth, Ruth L. Farnsworth, Ray D. Farnsworth, Lizzie Dunbar, Belle Gavitt, Emma Haskins, Lillian C. Borden, Lillian Pizer, Margaret Metcalf, Joseph Crawshaw, Ida Busiere, Elizabeth O'Brien, Mrs. W. R. Park, Jr., W. R. Park, Jr., Grace Hodges, Bertha M. Oldroyd, Louise Walker, Mrs. C. Ashley, Mrs. A. G. Hodges, Mrs. Ernest Mitchell, Ethel Hopkins, W. H. Waitt, Alice S. Emery, Herman G. Hodges, Mrs. Lewis Mitchell, W. F. Rose, Mrs. S. M. Thomas, Lena C. Gifford, Kate Jenkins, Bertha Pierce, Kate Spary, Fred Fuller, Fannie Smart, Hattie Bonner, G. Clifford Davis, Alice R. Cushing, Dr. Charles B. Learoyd, Mrs. A. C. Rhodes and William S. Woods.

Adler Pupils' Concert.

CHRISTINE ADLER gave her second annual pupils' concert at Wissner Hall, Brooklyn, May 29, and the hall was filled to overflowing by the interested friends of the young singers. Those who sang were, in order of appearance on program, Miss G. Bauer, H. G. Linder, A. Soennichsen, Miss M. Jochum, Miss B. A. Doran, Miss K. Kuntze, Miss Elsa Geilfuss. Duets were sung by Miss Bauer and Mr. Linder, Miss Bauer and Miss Doran, Miss Jochum and Mr. Soennichsen, Miss Geilfuss and Mr. Linder, and the vocal class of twenty voices united in two choruses, directed by Mrs. Adler. All these students showed marked improvement, and Mrs. Adler is to be felicitated on the results of her teaching as manifested in their singing.

There was a piano recital at Charlotte, N. C., May 12. Miss Lottie Olivia Gray was assisted by Miss Helen Foil and Misses Ellen Norfleet and Miss Elizabeth Hickson.



Ave Maria.—By Sister Gabrielle, S. S. J., for soprano, with piano accompaniment.

This is a sacred song of unusual merit, which reveals a decided gift for melody and a useful knowledge of harmony. The key colors are selected with taste and the voice is handled with skill.

Canzone.—For piano, by Clayton Johns. Published by the Boston Music Company.

A melodious piece, with several harmonic surprises, and a well worked middle section.

Three Songs.—By Margaret Ellis Mabery. Published by the Boston Music Company.

The composer here has chosen characteristic verses by Herrick, Wadsworth and Christina Rossetti, and has set to them music both appropriate and original. "Go, Lovely Rose," is a lyric tender and delicate. "Shadows," because of its sombre coloring, is less likely to attain vogue than the preceding song, but it is deeply felt and characteristic. "Song of the Nightingale" seems destined to serve as an effective encore bit. It is short, dainty and poetical.

May Day Morn.—Song, by David Dick Slater. Published by Boston Music Company.

A conventional composition, with a "catchy" rhythm, but no melodic individuality.

Four Songs.—Op. 20, by Percy Lee Atherton. Published by the Boston Music Company.

This collection is distinctly interesting. "In April" (poem by Pailleron) is full of atmosphere and fancy, with a well developed and effective climax. "Cradle Song" (poem by T. B. Aldrich) is a sympathetic melody with a soothing accompaniment. "Serenade," while in some respects the best of the set, is handled with a trifle too much robustness; it is almost dramatic. The poem by Longfellow requires more of the gossamer quality that is found in the fourth song, "Fly, Thistledown, Fly!" words by Richard Watson Gilder. The accompaniment is grace itself and light as the theme of the poem.

Other songs published recently by the Boston Music Company are "Billet Doux," by Andre Macquare, a pretty ballad; "A Vow," by H. Clough-Leichter, a song curious in sentiment and descriptive in treatment; "Twilight Sadness," by the same composer, on the whole better than his other song; "Cupid's Mistake," by Edward Broome, a song of little melodic value; and "Three Love Songs," by F. S. Converse, the poems by G. Meredith, Shelley and Keats. Mr. Converse is serious in his endeavor and skillful in his workmanship. Of the three songs the best is the "Indian Serenade," which has been set to music many times, but hardly ever more melodiously or more dramatically than by Mr. Converse.

A largely attended recital was given recently by the music pupils of Miss Blackmer at her home, Saratoga Springs, N. Y.

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SAN FRANCISCO, Cal. May 25, 1903.

THE important event of the week has been the advent of Mlle. Antonia Dolores in concert. Her first appearance was under the auspices of the California Club since that under the direction of Manager Will Greenbaum at the Alhambra Theatre. One concert of importance was that of the Loring Club, at which Mlle. Dolores acted as soloist, and it was one of the most successful concerts ever given by the club. The concert was to have taken place on Tuesday, the regular evening taken by the club for their concerts, but the steamer on which the singer was to arrive from her Australian tour was late in arriving, so the solo work of the club, which had to be supplied, was taken at a moment's notice by Grace Davis-Northrup, and, as always, the lady sang delightfully and made a most acceptable substitute. A second concert was arranged by the club and given at the Theatre Republic (Metropolitan Temple of old time fame), and the concert was a great success. Mlle. Dolores, fresh and unwearied as if ocean travel were but an incident, sang at her best and utterly charmed the large audience who listened to her.

She was encored again and again, and was most obliging in the matter of responding. Several of her encores were the daintiest bits from Grieg, whom she interprets ideally. The club was on its metal and put forth all its best efforts with success in the chorus work, which was well done under the direction of David Loring, with Miss Ruth Loring at the piano and an orchestra in support. The incidental solo in "The Almighty" (Schubert-Liszt) was taken by Mlle. Dolores, and in the "Troubadour's Serenade" (Rudolph Wagner) the incidental solo was sung by Dr. Schalkhammer, a member of the club. Obligato work was done by B. Jaulus, and J. C. Fyfe presided at the organ.

The second Dolores recital and her only matinee was given at the Alhambra Theatre on Saturday afternoon. Her numbers were all delightful, though in past concerts I think there have been programs that were more varied. Dolores has about her an indefinable charm, which is perhaps after all her extreme womanliness, and her audience is hers as soon as she begins to sing. There is such a springlike freshness about her, that gets into her voice and makes itself felt in every move she makes, that her singing is the more enjoyable for that very atmosphere she carries with her.

Her Dvorak songs were the most delightful of all her program, and in "Songs My Mother Taught Me" the audience was moved to tears, and the number was given again in encore with the same result. These she gave in English, and her pretty little accent but made it the more enjoyable to listen to. The "Shadow Dance" was beautifully done and showed her coloratura work to be little short of perfection.

Robert Clarence Newell, her accompanist, gave several solos with good execution, and was several times recalled. A last concert was given at the Alhambra on Sunday night.

Saturday's program was as follows:

| | |
|--|----------------|
| La Romanesca..... | Anonymous |
| Chanson du Papillon..... | L. Campra |
| Piano solo, Ballade, op. 47, No. 3..... | Chopin |
| M'a Presa..... | D. Paradies |
| Ehi lo trepiede..... | G. Paisiello |
| Chi Vuol la Zingarella..... | G. Paisiello |
| Recitative, Allons Vite (Dinorah)..... | Meyerbeer |
| Valse, Ombre Legere (Dinorah)..... | Meyerbeer |
| Piano solo, Der Lindenbaum..... | Schubert-Liszt |
| La Cloche..... | Saint-Saëns |
| Gypsy Songs..... | Dvorak |
| Aria, Caro Nome (Rigoletto)..... | Verdi |
| Piano solo, Etude, C major (Staccato)..... | Rubinstein |
| Ballet, Spring..... | Tosti |

The following is a program which was played at the "Golden Banquet" given in honor of President Roosevelt during his visit by the citizens of San Francisco. The banquet took place at the Palace Hotel, Tuesday evening, May 12, and the music of the orchestra, which was under the direction of Henry Heyman, was much commented upon for its excellence. President Roosevelt himself suggested several numbers which won great applause, and joined with the rest in singing the chorus in several national and popular airs that were played. Mr. Heyman received much congratulation on the success of the music. The program follows:

| | |
|---|---------------|
| The President's March..... | Herbert |
| Festival Overture..... | Leutner |
| Intermezzo, To Thee..... | Czibulka |
| Selections, Tannhäuser..... | Wagner |
| Serenade, horn and flute obligato..... | Titt |
| March, American Citizen..... | E. E. Schmitz |
| Waltz, Be Joyful..... | Strauss |
| National Airs..... | Gillmore |
| Selection, Aida..... | Verdi |
| Canzonetta, Violets..... | Wright |
| Popular Airs..... | Foster |
| March, The Stars and Stripes Forever..... | Sousa |

Mr. Heyman had charge of several orchestral programs last week in addition to the presidential affair. Wednesday evening, May 13, was the annual reception of the Associated Alumni of the University of California, of which Mr. Heyman is an honorary member. Friday evening, May 15, the commencement exercises at the California School of Design, Mark Hopkins Institute of Art. At both places the music was under the direction of Mr. Heyman.

At the California Conservatory of Music, Otto Bendix director, a song recital was given by Mrs. Arristeen Schultz (Mrs. Martin Schultz) on Tuesday evening, May 19, in the music room of the Conservatory. The program was as follows:

| | |
|--|-------------|
| With Verdure Clad..... | Haydn |
| Il mio ben quando verrà..... | Paisiello |
| My Peace Thou Art..... | Schubert |
| Good Night..... | Franz |
| Variations Serieuses, for piano..... | Mendelssohn |
| Mrs. E. H. Sears..... | |
| A Thought Like Music..... | Brahms |
| Ah, the Torment..... | Paderewski |
| My Heart at Thy Sweet Voice, from Samson and Delila..... | Saint-Saëns |

On the afternoon of May 7, Robert Browning's birthday, about twenty-five ladies were entertained at the magnificent home of Dr. and Mrs. Edwards in Belvidere.

During the day the following program was given by the members of the San Francisco Browning Society:

| | |
|--|-----------------|
| Piano solos— | |
| The Changing Year..... | Caroline Fuller |
| Overhead the Treetops Meet..... | Fuller |
| Miss Ella V. McCloskey..... | |
| Vocal solos— | |
| Barcarolle, F minor..... | Rubinstein |
| Barcarolle, A minor..... | Rubinstein |
| Mrs. Oscar Mansfeldt..... | |
| Vocal soli— | |
| The Year's at the Spring..... | Caroline Fuller |
| My Star..... | Helen Clarke |
| I Send My Heart Up to Thee..... | Mrs. H. Beach |
| Miss Millie Flynn..... | |
| Readings— | |
| In a Gondola..... | |
| A Toccata of Galuppi's..... | |
| Mrs. B. F. Norris..... | |
| Accompanist, Mrs. Ray Wittman-Simondes..... | |
| Vocal duet, Oh, That We Two Were Maying..... | Nevin |
| Miss Flynn and Miss McCloskey..... | |

The San Francisco Musical Club has been contributing not a little to music of late. On May 7, at Century Hall, a "Morning of Song" was given with an excellent program, in which the musical numbers were given by the Papyrus Club Quartet, Miss Millie Flynn, Miss Ella McCloskey, Miss Gertrude Wheeler and Mrs. W. W. Briggs. Mrs. E. M. Holden, 'cello; Mrs. John McGaw, piano; Mrs. Florence Wyman Gardner, vocal; Hiram Page, vocal, and Mrs. Helen Earle Sutherland, director and accompanist. On May 21, at the Y. M. C. A. Auditorium, the same club gave an afternoon of music, with the following talent: Mrs. Frank Van Ness Cox, contralto; Mrs. Oscar K. Cushing, pianist; Mrs. Eugene M. Holden, 'cellist, assisted by Miss Olive Mead, violinist, and under the direction of Mrs. Holden. The program was entirely taken from the compositions of Brahms, and was very enjoyable, all the numbers being well and artistically rendered. There was a fine attendance and the work of Miss Olive Mead was especially enjoyed, the young lady being compelled to respond many times to insistent encores.

Sunday evening, May 24, at the First Baptist Church, Masonic Hall, Oakland, "an hour of song" was given by a chorus of forty voices under the direction of Percy A. R. Dow. Miss A. O. Kellogg presided at the organ and Miss Bertha Bouterious at the piano. The soloists were Mrs. Margaret G. Best, soprano; Ethel K. Warner, contralto; Arthur C. Lawrence, tenor; Miss Grace Hibberd, violinist, and R. W. Barker, flutist. The following program was rendered:

| | |
|--|-------------|
| Organ prelude, Offertoire..... | Read |
| Anthem, Sing a Song of Praise..... | Stainer |
| Hymn..... | |
| Chorus, from Elijah..... | Mendelssohn |
| Contralto solo, Galilee..... | Coombs |
| Mrs. Warner (with violin)..... | |
| Anthem, Like As a Father Pieth..... | Martin |
| Mr. Lawrence and Chorus (with violin)..... | |
| Prayer..... | |
| Response, Male Chorus..... | |
| Hymn..... | |
| Flute Offertory..... | Mascheroni |
| Mr. Barker..... | |

A recital was given in the Recital Hall of the Von Meyerinck School of Music on Friday evening, May 22, the subject illustrated being the "Composers of the Romantic School." A full account will be given next week.

The pupils of Arthur Fickenscher are to give a recital at the Fickenscher Studio of Music tomorrow evening. As Mr. Fickenscher is one of our most enterprising and successful piano teachers as well as a composer of repu-

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tation, the affair will doubtless be very interesting. The Fickenschers musicales are always artistic and enjoyable.

William F. Zech, violinist, announces the removal of his studio from 1217 Sutter street to 1332 Geary street, between Gough and Octavia.

The program recently played by Miss Eula Howard before the "Seven Sharps" Club at the studio of the Misses Dorr, both Mansfeldt pupils becomes the more interesting from the fact that the youthful performer is but fourteen years of age. The young pianist plays with an interpretation beyond her years and handles difficult subjects with an ease that predicts a career and success within the next few years. The young student is a pupil of Hugo Mansfeldt, who pronounces her talented far beyond the ordinary.

MRS. A. WEDMORE JONES.

NASHVILLE.

NASHVILLE, TENN., May 26, 1903.

THE musical season here is fast drawing to a close. The only musical doings of any importance at present are the recitals given by the various teachers and schools. Nashville is pre-eminently a city of schools.

Miss Mary Dale Figures, pupil of Miss McCandless in piano, and of J. Hough Guest in violin, gave a recital in Watkins Hall on Monday evening, May 11. Miss Figures is a talented young woman and the following program was greatly enjoyed by her guests: Rondo Brillante, op. 62 (Weber); Violin Sonata (Handel); Andante, Allegro, Adagio, Allegro Moderato; (a) Impromptu, op. 92 (Schubert); (b) Troika, op. 37 (Tchaikowsky); Violin (a) Romance, op. 26 (Svendsen); (b) Serenade (Pierne); (c) Perpetuum Mobile, op. 34 (Ries); (a) Variations Brillantes, op. 12 (Chopin); (b) Senta's Ballad from "Flying Dutchman" (Wagner-Liszt); Violin, Ninth Concerto, op. 104, Allegro, Maestoso, Adagio, Rondo (De Beriot).

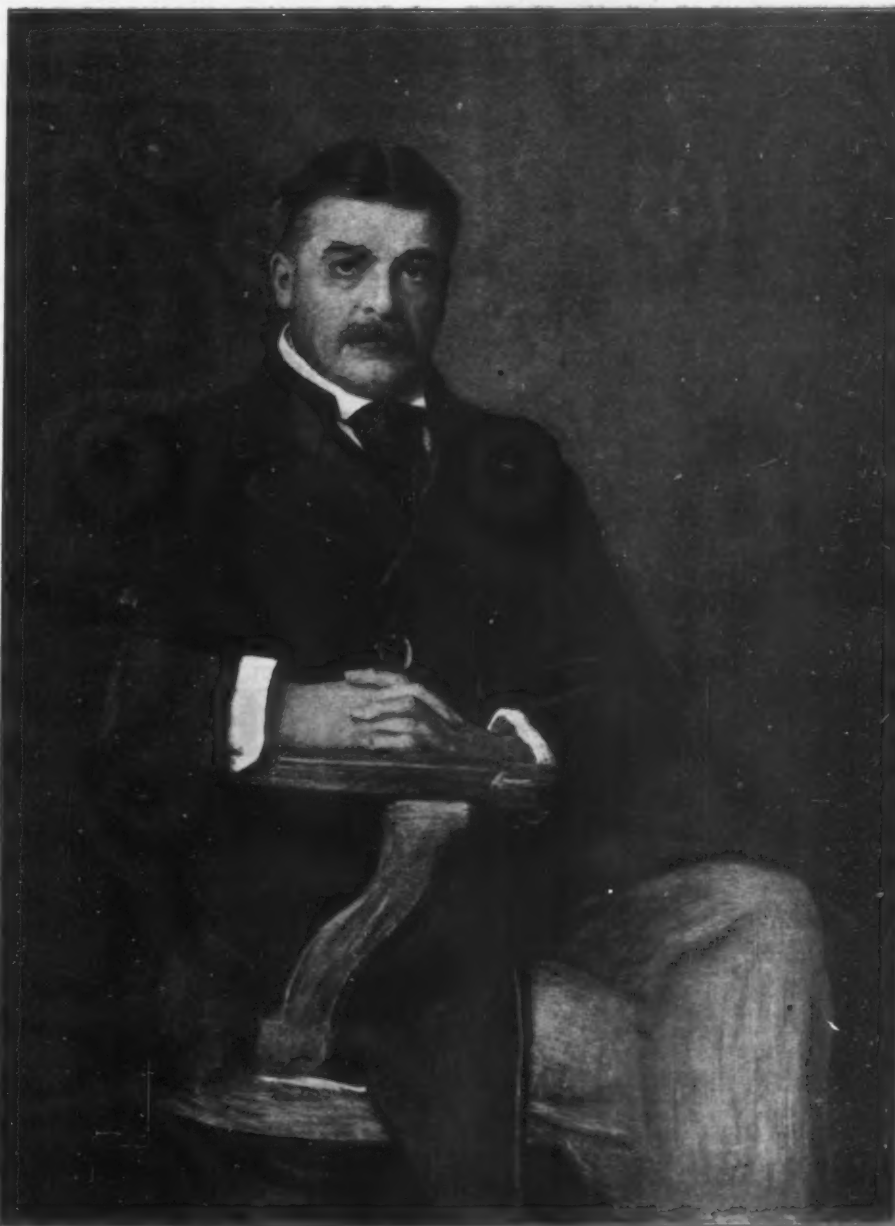
The evening of May 21 a recital was given at Ward's Seminary by the pupils of Miss McIlwaine and Miss Caldwell in piano; Miss Scruggs in vocal, and Roland Flick in violin. Following is the program: Jadassohn, Minuetto, Misses Bell Davidson, May Williams, Dovey Myers and Mildred Erwin; Godard, Mazourka No. 2, Miss Nona Henderson; Liebling, "Serenade," Miss Eulah Jones; Bohm, "Perpetual Motion," Miss Evelyn Watkins; Lack, "Valse Arabesque," Miss Joanna Battle; Nevin, "Oh, That We Two Were Maying," Miss Florence Neil; Delahaye, "Columbine," Miss Hallie Hopkins; Smith, "Valse Impromptu," Misses Nona Henderson, Alice Gibson; Liszt, "La Regatta Veneziana," Misses Fedora Jonas, Anna Blanton, Annie Keith Frazier, Anna Russell Cole; Henkel, "Alla Marcia," Misses Evelyn Watkins, Lutie Scott; MacDowell, "Witches' Dance," Miss Florence Neil; Schütt, "Papillons d'Amour," Miss Lilly Watkins; Rubinstein, "Tarantelle," op. 14, Miss Mabel Rowell, Miss Marie Cotter; Schubert, Impromptu, op. 142, Miss Katherine Selph; Chopin, Ballade, A flat, Miss Fedora Jonas; Thomas, "My Heart Is Weary," Miss Margie Lin Caldwell; Chaminade, "Valse Carnelesque," Misses Fedora Jonas, Florence Neil.

The last recital given by the Philharmonic Society was in the hands of Mr. Thatcher and Mrs. W. H. Jacobus. Following is the program: Duet from "Romeo and Juliet," Mrs. W. H. Jacobus and Justin Thatcher; "O, My Son" and "My Noble Knight" (Meyerbeer), Miss Frances Woolwine. "Cupid in Arcady," a song cycle for quartet, by Pommer, was sung by Mrs. W. H. Jacobus, soprano; Justin Thatcher, tenor; Miss Ellen Rion, alto, and Ernest Chadwell, baritone. Miss Snow was accompanist for the song cycle; Mrs. W. H. Haggard accompanied the other numbers on the program.

An attractive musical program was given at the closing meeting of the Magazine Circle, which took place Saturday afternoon, at the home of Mrs. M. S. Lebeck. Following is the program: Jewel Song from "Faust," Mrs. W. H. Jacobus; "Invitation to the Dance" (Weber), Mmes. Leo B. Martin, Robert Schwartz, Misses Minnie Lowenstein and Lillie Frankland; Fourth Ballade (Chopin), Miss Fedora Jonas; duo, "Hungarian Rhapsody" (Liszt), Misses Lillie Frankland and Fedora Jonas; Sonata (Beethoven), Mrs. Robert Schwartz; "Farewell, Ye Hills" (Tchaikowsky), Mrs. M. S. Lebeck.

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A reproduction of the portrait which was recently placed officially in the National Portrait Gallery, London.

Maconda at the Duss Concerts.

MADAME MACONDA is the vocal soloist for the week at the Duss concerts in Madison Square Garden. Monday night, when the favorite soprano made her first appearance, her beautiful voice and charming presence made a marked impression upon discriminating persons in the audience. Madame Maconda's numbers were the Bell Song from "Lakme"; Leo Stern's waltz song, "Printemps," and as an encore song, Tosti's "La Fille de Cadix."

Singery at Niagara.

THE Liederkrantz Singing Society, of Elizabeth, N. J., winner of the second prize at the Brooklyn Saengerfest, has arranged for a three days' trip to Niagara Falls. The excursion, per special train, limited to 200 persons, will start Wednesday, July 1.

The New Hampshire Music Teachers' Association will hold its annual convention at Hampton Beach, instead of The Weirs, as usual.

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NEW YORK, June 1, 1903.



ALTER JEROME BAUSMANN'S matinee musicale at the Park Hill Country Club, Yonkers (the Ladies' Afternoon Vocal Class), was a creditable affair, Elizabeth Northrop, soprano; Claude H. Selby, tenor, and Kate Stella Burr, accompanist, taking part. Each soloist sang solos, and together they united in Verdi's duet, "Parigi, o cara." These were the part songs sung by the ladies' chorus: "A Song of Seasons," Hawley; "So Sleep," Ambrose; "Day Is Departing," Raff; "The Dance," Weinzierl (incidental solos by Misses Bainton and Newkirk); two Irish ballads and the vocal arrangement of "Echoes of the Ball," by Czibulka. These are the active and associate members: Miss Cecilia M. Bainton, Mrs. Henry Bark, Miss Elizabeth Baker, Mrs. Clifton Bull, Miss Laura Bruce, Mrs. F. B. Chedsey, Mrs. Eugene C. Clark, Miss Connolly, Mrs. Amos P. Dunn, Mrs. Rudolf Eickemeyer, Mrs. Ellis, Mrs. Fay, Mrs. Fones, Mrs. Charles Gunn, Miss Augustine Houghton, Mrs. George Kerr, Mrs. M. P. Kaler, Mrs. W. E. Kays, Mrs. Carl H. Kroeber, Miss Kellogg,

Miss King, Miss Camille Kolb, Miss Olivia Kirkwood, Miss Isabelle Kuss, Mrs. Wallace Lozier, Mrs. Edwin K. Martin, Mrs. MacCracken, Miss M. McCullough, Miss Mulligan, Mrs. S. M. Norton, Mrs. John Reid, Mrs. Henry A. Robinson, Miss Hazel Rich, Mrs. Theodore H. Silkman, Miss Leslie Stewart, Miss H. F. Stevens, Miss May Tarbell, Miss Grace Varian, Mrs. W. M. Warner.

The Music Teachers' National Association, meeting in Asheville, N. C., June 30 to July 3, is to have a special car from Chicago, where a number of the prominent officers live. There is talk of such a car from New York as well.

Rusling Wood, the baritone, recently sang in Pater-son and Elizabeth, N. J., in oratorio, winning much praise from all papers. He had engagements in White Plains, Elizabeth and New York last month.

Adele Recht, soprano, a pupil of Madame Meysenheym, was the solo singer at the Bernstein students' recital at Lexington Assembly Rooms May 31. The young singer has an excellent voice, and sings with considerable style and finish.

Alice Breen has recently sung with the Chicago Club, Pittsburg Apollo Club, in Springfield and Boston, social engagements, also at Tuxedo and Rye. This month she is busy in Troy and Toronto. In July and August she will be at the Lake Placid Club, in the Adirondacks; in September at Lenox. October 1 will find her at her Fifth avenue studio again, when she will resume her musicales, which were so popular last season.

The testimonial concert to Albertus Shelley, director of the Harlem Y. M. C. A. Orchestra, was a successful affair, the hall being well filled. Mr. Shelley played compositions by modern composers; Miss Louise C. Decker, soprano, pupil of Mme. Marie C. Shelley, sang, and the orchestra played. There were stereopticon pictures.

A recital was recently given at Ballard, Wash., by Mrs. R. Spencer Shepherd, assisted by A. L. W. Thurston, Mr. Sacter and Miss de Moss.

SAGINAW MAY FESTIVAL.

SAGINAW, Mich., May 27, 1903.

SAGINAW is proud of its third May Festival. When the promoters of the festival, together with the Polyhymnia Club, first agitated the question of an annual feast of song, there was much misgiving as to the ability of Saginaw to support such an undertaking, and doubts and fears were freely expressed. But those doubts and fears have given way to faith, and great success has crowned the efforts so haltingly begun. "Great success" is to be taken literally, analytically, understandingly, not as a mere expression reeled off the tip of the pen because something had to be said and that sounded pretty well. The success has been truly great. The Theodore Thomas Chicago Orchestra, under F. A. Stock's direction, gave of its best work during the festival, which stands for the best any similar organization of the world can boast. There was perfect union of thought and feeling among the men, perfect response to the leader's baton, a tonal volume and quality which thrilled and satisfied, and the most exquisite shading in the orchestra's work upon every occasion. The orchestral accompanying was superbly done with that degree of sympathy and reserve which marks the reverence art holds for art.

The evening concert of the 6th was the glorious finale of the festival. The program opened with Gounod's "Messe Solennelle," from "St. Cecilia," which was exquisitely rendered by the soloists, chorus and orchestra. Miss Osborn, Mr. Miles and Mr. Carberry were the soloists. Mr. Miles sang with his usual splendid abandon; Miss Osborn was heard to the best advantage of any time during the festival, and Mr. Carberry sang more like his own self, though the cold was still evident. The second part of the program began with an orchestral number, Schubert's March in E flat, and then after a brief pause and expectant silence came Madame Schumann-Heink. This was the culminating glory of the festival. Saginaw had never welcomed Madame Ernestine before, but it promptly made amends by giving her a tremendous ovation. The management is to be warmly congratulated upon the brilliant success of the enterprise, and the Polyhymnia Club, likewise, while the chorus, upon which so much of the outcome depended, deserves praise that cannot be couched in words. Its work was superb in unity, in spontaneity, in splendid spirit and freedom and surety.

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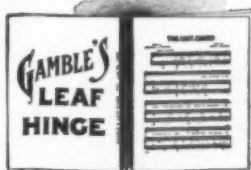
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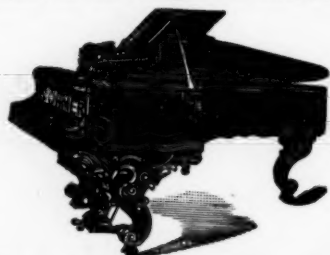
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